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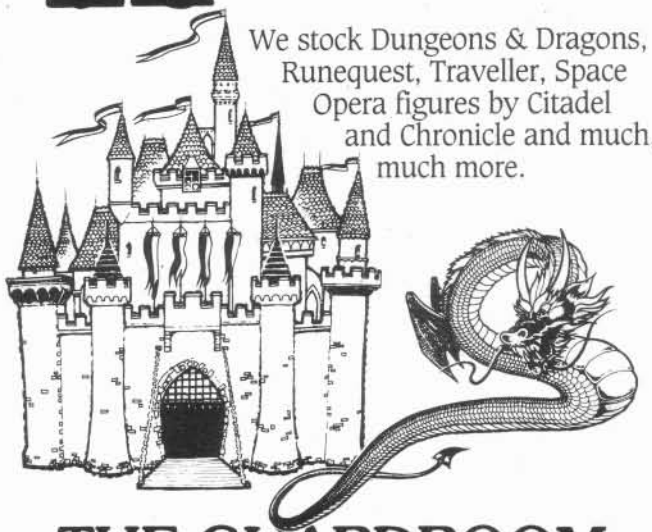

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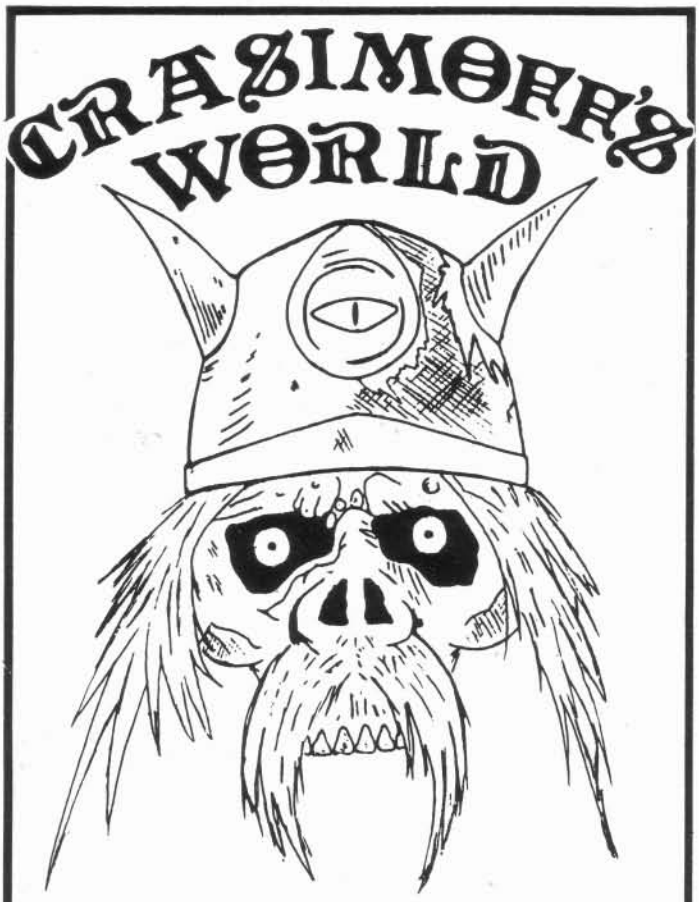

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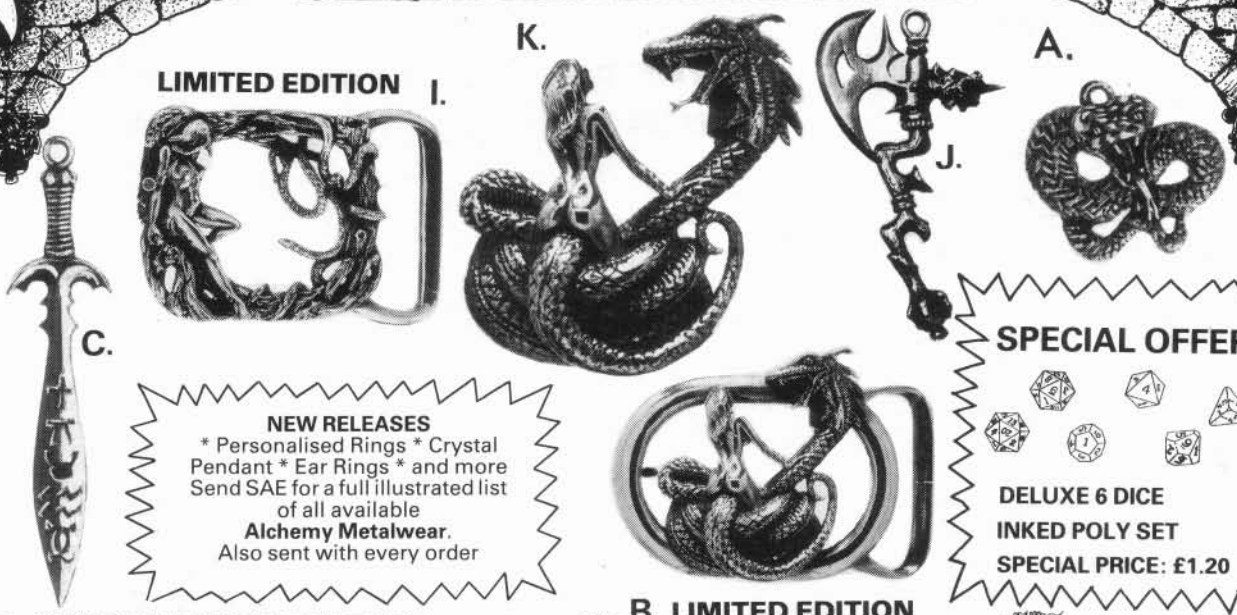

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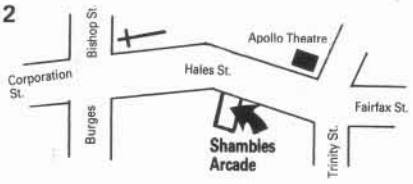

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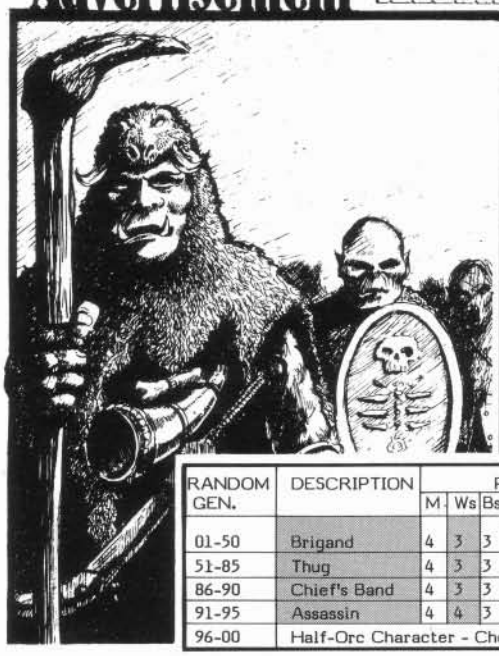

Unlike other creatures Half-Orcs are not easily destinguishable as belonging to a definite species. An otherwise normal Human can often display 'Orcish' features, whilst the opposite is true of Orcs. Why this should be so is uncertain. It has been suggested that cross-breeding between the species has been accomplished in the distant past by means of evil, perverted magic; and that traces of mixed blood remain in many otherwise normal creatures. The individuals popularly recognised as Half-Orcs are extreme examples of this kind, Men, or Orcs, whose physiques are in-between that of the two races. Half-Orcs usually settle in their own small communities, living away from both Humanity and Orc-kind. They are by natural disposition violent and mean hearted, and this generally results in them being forced out of most normal communities. Brigandry, murder and theft are trades that they turn to most readily. Their services are often hired out to armies of Evil creatures, including both Men and Orcs.

	Move	Ws	Bs	S	T	W	I	A
HALF-ORC	4	3	3	2	B	1	2	1

RANDOM GEN.	DESCRIPTION	PROFILE								BASIC WEAPON	ARMOUR	POINTS VALUE	RARE
		M	Ws	Bs	S	T	W	I	A				
01-50	Brigand	4	3	3	2	B	1	2	1	Sword	YES	5	
51-85	Thug	4	3	3	2	B	1	2	1	Sword	NO	4½	
86-90	Chief's Band	4	3	3	2	C	1	3	1	Sword	YES	6	30 Max.
91-95	Assassin	4	4	3	2	C	1	4	1	Sword	YES	15	30 Max.
96-00	Half-Orc Character - Choose Hero or Wizard												

SPECIAL PROVISIONS

1. A Battalion of Half-Orcs may form part of any Neutral or Evil Army. Any Battalion of Orcs, or Evil men, may include 1 Regiment of Half-Orcs.

SPECIAL RULES

1. Half-Orcs are subject to **Intergoblinoid** animosity.
2. Half-Orcs **Fear** units of Elves which are more than half their own numerical strength - for example 20 Half-Orcs will fear 11 or more Elves.
3. Half-Orc Assassins are subject to **Frenzy**. They also use poisoned weapons; count all hits as **Poisoned**.

HALF-ORC CHARACTERS - HEROES AND WIZARDS

Each Half-Orc Regiment must have a Regimental Leader. Unless he is also a Half-Orc Champion his profile will be normal for his type. Generate the Leadership Factor for each Regiment by throwing 1D4.

Each Half-Orc Regiment may include a Regimental Champion - who may be the same character as the Leader if you wish. Regimental Champions have the same profile as Minor Heroes.

A Half-Orc Battalion will have 1 Half-Orc Hero to lead it. He may attach himself to a Regiment as its Leader, or he may act as an independant character. Points cost includes a sword, but no other equipment. There are two types of Hero to choose from with the characteristics as given below.

	Minor Hero	Hero
Weapon Skill	4	6
Bow Skill	4	5
Strength	2	3
Toughness	C	D
Wounds	2	3
Initiative	4	8
Attacks	1	2
Points Value	17	35

A Half-Orc Battalion may include a Half-Orc Wizard. Half-Orcs worship many dark Gods, and their Wizards form the clergy within individual cults. These Cleric/Wizards wear the animal skins of their own cult animal, often a boar or wolf. Half-Orc Wizards are subject to **Frenzy**, and so often take to battle as warriors, even restricting their spell use by wearing armour.

Choose one of the three grades available. The points cost includes a sword and personal talisman - usually a staff bearing the head of a cult animal, the vulture being commonly used for this purpose.

	Novice	Acolyte	Adept
Weapon Skill	3	4	5
Bow Skill	3	4	4
Strength	2	2	3
Toughness	B	B	C
Wounds	1	2	3
Initiative	3	4	5
Attacks	1	2	2
Mastery	1	2	3
Constitution	8	14	20
Points Value	80	200	450

Generate the number of spells as follows:-

2D3 Spells at each level lower than Mastery
1D4 Spells at the Mastery level.

Choose the spells you wish to use. You automatically have enough talismans to enable you to cast each spell D3 times.

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On a recent promotional tour of Australia and New Zealand, I was often asked whether or not fantasy role-playing games were evil in that players became controlled by their own characters, trapped in a satanic world of black magic. On my return to the UK, I find that similar accusations have made the headlines of our national press, baptist ministers pointing the finger of doom.

I really am dumbfounded by these people. If their argument holds true, why doesn't an actor who, for example, plays a vampire or, even worse, a murderer in a film, go on to do the same in real life? Or why isn't the world full of cowboys and indians or doctors and nurses, the roles of our childhood games?

To all those who are misinformed, please note that fantasy is not reality.

Ian Livingstone

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Hints and advice on how to set up a logically ordered campaign background.

Law of Nature

Logic in Fantasy Worlds
by Christopher Hunt

How many times have you heard the expression 'Of course it can happen, it's fantasy!' or 'it's only a game, it's not supposed to be realistic'? When creating campaigns and dungeons the place of realism is often forgotten, indeed the whole fun of creating something is that you can run wild – do anything. But a games master who forgets realism altogether is cheating himself and his players.

WHAT IS REALISM?

Realism should not be confused with real life. A world can be realistic without conforming to the constraints of our present world. In order to be realistic a world must have form, it must have a logical order to it, otherwise it will not be able to function. In our own world if a man was hit by a lorry travelling at speed he would in all probability be seriously hurt, even killed. If a man jumped off a cliff the natural law of gravity would pull him down. Realism in a fantasy world is creating a series of rules or ideas that the world will follow. These rules should bind everyone, even the Gods; and, once the games master has made them, even himself. These rules need not be true to our own world; for example the games master may wish to alter the effects of gravity so that all life can float in the air, or he may decide that on his world there will be no metal.

Unless there are rules which govern a world the games master will find that he has created a mishmash. He may have loads of ideas but nothing to hang them on. Consider any good fantasy book or film. There is inventiveness, action, excitement but all follow some form of plot and the rules which govern the world are clearly defined. Look for a moment at Gandalf. One of the Istari, a virtual demigod but what could he do? He couldn't *fly* or *teleport*, he couldn't even cast a *sleep* spell! His power sprang from his wisdom and knowledge.
Yet he was respected as a great wizard. Tolkien created an order for his world and he stuck to it.

HOW TO CREATE A REALISTIC CAMPAIGN

The games master should decide:

1. What natural laws govern his world? What is the effect of gravity? Do all creatures need food and water? What is the landscape like, the climate, etc? There is great scope for variety here; many games masters never consider the 'natural laws' of the worlds they create.

2. What role do the gods play? Deciding the effect the gods have on the world is important. On the other hand why have gods at all? Clerics could receive spells by drawing on the pyschic residue of the souls of the dead or whatever. Recent articles in *WD50* and *WD51* will also help here.

3. What is the social order within the campaign? Who has the political power and how do they relate to those lower down the scale? How do the different races relate to each other? For example, in one world I know of all dwarves were enslaved – well, they're strong, good builders, like digging holes...

Conflict

Conflict is the essence of all adventure tales, even fairy tales. When creating a campaign the games master should develop a history; tales of old wars, past heroics, old legends of former adventurers. A history will help create atmosphere (see below) but will also provide a source for conflict: causes to fight for, disagreements to resolve. Conflict needn't simply be goodies v baddies. 'Right' can be on both sides – make it difficult for the players to decide where they will stand, which side they should support. Lawful characters especially can be put in a dilemma. For example: a great plague is sweeping the land, it is discovered that the only way of checking it is by human sacrifice. It is a great honour to be sacrificed as by doing so the person concerned is helping to save the world. It is considered evil to refuse to be sacrificed. The spirits of those sacrificed are said to return and inhabit trees and bushes. It is considered sacrilege to use wood to make weapons but there is little metal on the planet and that which there is is guarded jealously by the dwarves who dislike humans as much as they do orcs. There is also a continual war between the elves and mankind. Both blame each other for the plague and both believe that one day they will find one of their own kind to sacrifice who is so perfect that the plague will be ended. Both are totally honourable to each other but both believe themselves to be spiritually right. Both have religions which state that if you don't fight for your own side then you are dishonourable and a coward. All mages are considered evil and put to the sword. Some mages are fighting against the dark forces while some are trying to get revenge upon society by summoning demons. On top of all this both the elves and the humans use hobbits as slaves – to provide food for the two armies. The greatest honour next to being sacrificed is to die in combat. Finally the use of any form of magic, is thought to encourage the plague.

Depth

Whenever a games master creates something there ought to be meaning behind it. It's easy to create a dungeon with a jumble of rooms, scatter a few traps about and populate it with an assortment of monsters; but creating a living working dungeon is an art. Barging into room after room hacking up the monsters and taking the treasure can be fun for a while but is all much of a muchness; it doesn't come to anything. The players aren't doing anything constructive in the campaign, they aren't reacting to it or being involved. The players can only be involved if the games master gives them opportunities to do so. Listed below are a few ideas on how to give a campaign depth:

1. Don't make everything simple and straight-forward. Political manoeuvring, religion, interference from the gods, wars, secret sects, social or racial discontent etc, all provide complications to confuse the players.

2. A campaign must be alive. Events should occur which may have something or nothing at all to do with the players. The player characters should fit into a campaign. The campaign should not fit in around the actions of the players; they should only have a part in it.

3. When creating a dungeon the games master ought to think carefully about its design. Why is it located where it is? What is its function? How easy is it to find? Remember that if a dungeon is built (ie not a natural cave formation) then the builders must have had a pretty good reason for doing so as the time and expense needed are very great. Where practicable it helps to have the dungeon run by some powerful group or thing as this keeps order and allows the monsters to organise against attack. [See *The Dungeon Architect, Best of WD Articles II* for more information].

4. Think carefully about the location of treasure. Remember that if you are a monster and have a treasure which you can't use then it is a liability – nasty adventurers are going to kill you for it. Also, an unintelligent monster is not likely to keep its treasure for long, some other creature will get it – treasure should filter through a dungeon to those that can use it. This can make a dungeon more dangerous, more realistic.

5. If some evil group control a dungeon then they should have an aim or series of tasks that they are trying to perform. This aim should have an influence upon the campaign if completed; for

example the creation of some horrible new monster which will terrorise the local area. A dungeon should always interact with the outside world, so that the party, by affecting what happens in the dungeon, can affect what happens in the campaign.

6. All dungeons don't have to be isolated; just as they react wtih the outside world so they can react with each other. They can be friendly – even part of the same network. On the other hand they could be feuding, sending parties of their own to loot and plunder the other. Unless the players can apply reason to a situation, then the games master is not being fair to the players. Skill, not luck, ought to decide their fate. Of course, in order to make a decision the players must have access to information – they may receive contradictory or even false information – but unless there is some final rationale, they will have no hope of choosing the right path.

Time

Get the players used to the fact that time can pass quickly; it takes time to recover from wounds, time to travel, time to learn new skills etc. There's no need to keep them informed of every little detail or of everything which happens to a character unless something interesting occurs. No sensible games master would spend ten minutes describing what the character had for breakfast. The same applies to every village that the character enters, every pub he visits, every road he travels on. When setting up a campaign the games master can save himself a lot of time if he describes an area only in broad detail. The only time he should need to draw up anything is if there is some specific point to it like adventure. If the players insist on drawing a map of every village they come to then draw up a few 'model' villages, a couple of 'model' buildings to give the players, these can be used again and again because they are not important to the general scheme of things. Creating a realistic campaign does not mean drawing everything up in fine detail; what is more important is that every situation should be logical and 'real' so that they can relate to it. But there is no point making something up which the players will never need to relate to – its simply a waste of your time and theirs.

A campaign, to work properly, needs time. All the actions, such as wars which take place in a world need more time to happen than it takes a party to ravage a dungeon. One idea which helps give a campaign depth and adds atmosphere is to create a calendar of events. Here the games master lists what will happen after a certain period of time unless some other event (possibly action by the players) stops it. For example:

1. After one week the king's daughter will be kidnapped.

2. After two weeks the king will declare war on a neighbouring state he holds responsible (especially when the state he is attacking has several mines producing the finest gold in all the land).

3. After one month the secret sect know as the Dark Circle cause a mysterious disease which inflicts the troops of the opposing ruler.

4. The war will last for a total period of only three months. The opposing ruler is forced to sue for peace because his army is too weak to fight.

5. After six weeks a doppleganger posing as the king's daughter will be 'rescued' by the soldiers of the Baron Ordac (known as something of a sorcerer in court circles). The baron is of course rewarded.

6. After four months the doppleganger will have succeeded in controlling the royal family (having used a potion supplied by the baron).

7. After six months and on the appointed day the real princess will be sacrificed by the Dark Circle. Baron Ordac, the secret head of the sect will perform the ceremony at the end of which he will be invested with the powers of a demon. All time is calculated from the date on which the campaign starts. The above is only a rough and ready list but it serves as an illustration. Obviously, if the games master is going to employ a time calendar, time must be recorded, but it's not necessary to be exact; as stated before recording everything is time consuming!

Atmosphere

All campaigns must have atmosphere otherwise they can be boring. As stated before a campaign history will help to create general atmosphere but the games master should always be looking for ways of adding a bit of colour. The great advantage of a dungeon is that there is always suspense – what's down that corridor? What's behind that door? But adventuring needn't be limited to the dungeon or the wilderness. Towns and villages also provide the games master with plenty of scope. Bar room brawls are useful, corrupt officials can cause trouble, local vigilantes could attack the party mistaking them for raiders (large groups of armed men are very suspicious), or local customs can create unusual situations (for example a town might require that all strangers entering hand in all weapons during their stay). Having the party pursued is a great way of keeping the players on their toes. Remember, an organised dungeon will fight back – hire an assassin or send minions out to track the party down. An even better ploy is to have a lawful good character framed; bringing down the weight of authority can place a 'good' character in an awkward position. Does he comply with the law of the land and possibly end up in prison or worse, or does he become an outlaw?

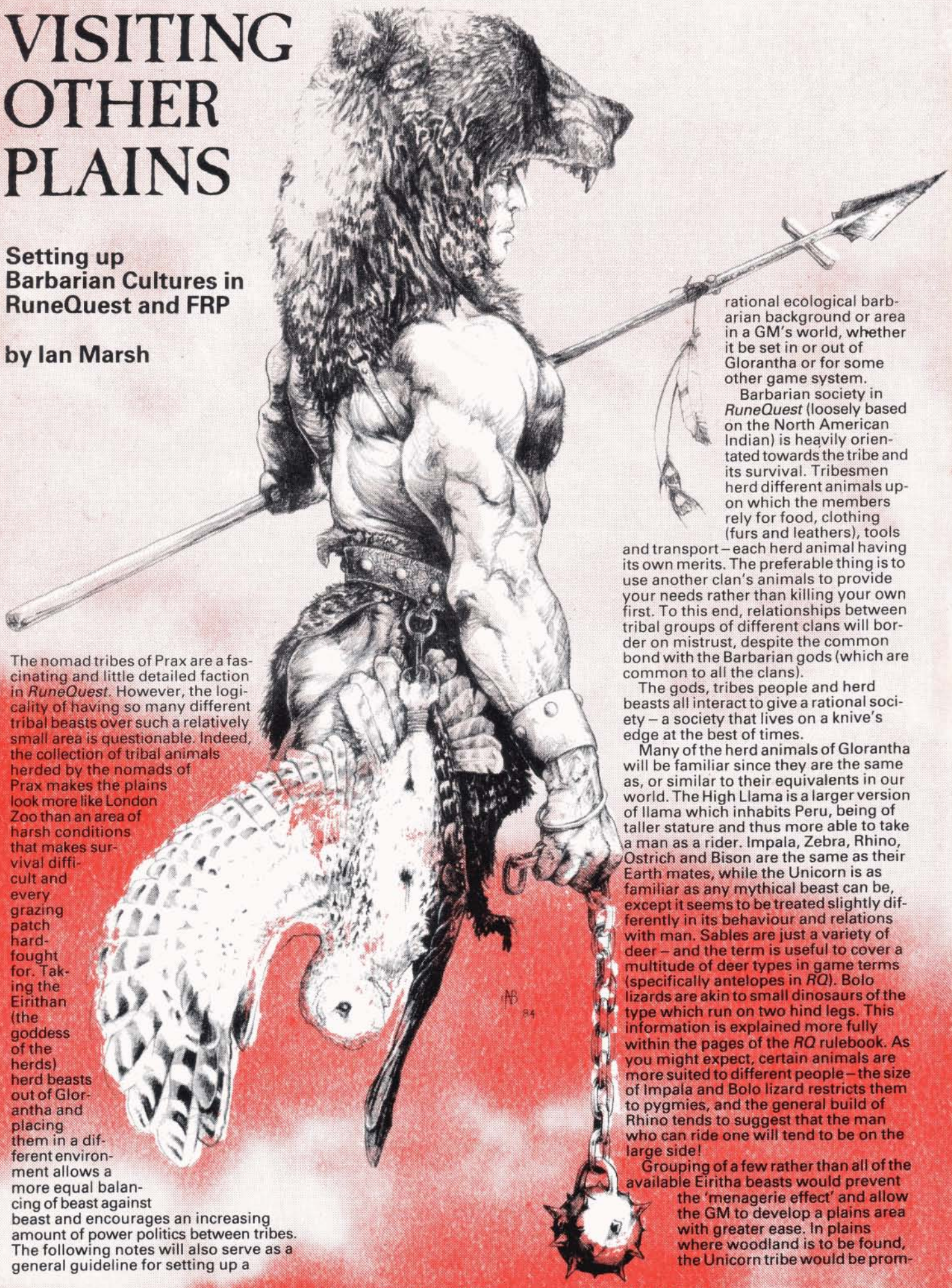
If possible a party should always know fear. It's a great feeling to know that when your character gets into a fight with some orcs that he's going to mince them. But if he's loaded up to the hilt with magical items then he's likely to mince anything – an invincible character can soon become boring; there's no danger, no challenge, the spirit of adventure dies. If the players never know fear then there's not much point in playing the game. Real fear is knowing that you can be killed at any time. If a campaign is balanced with experience points and magical items hard to come by then there should always be some monster (apart from those demons and dragons) which will be dangerous and create fear.

To create atmosphere the games master must be able to get the players to relate to his campaign. They must feel that they are a part of it and that actions taken by them can have an affect on how the campaign develops. Events within the campaign must be able to affect the players to make them consider different sorts of action. One very good idea is to create a local history for the player characters and give each of them a family background. Obviously the games master can go into as much detail as he likes but anything which he tells the players must be properly worked out. He should decide in his own mind the relevance of anything he says. Giving the player character a friend or an enemy also provides interest. NPCs can be used to great effect as sources of information (or misinformation) help, hindrance, even romantic interest. It is worth spending some time creating the 'character' of a NPC. Decide his attitude – is he happy or sad, reliable, trustworthy, what he likes and what he hates and also what knowledge he has of what's going on in the campaign. NPCs will be involved in activities which may or may not affect the players. A campaign should be a two way process – all the characters can effect what happens in the campaign and the campaign ought to have an effect on them. Interaction between the players, the NPCs and the world in which they live is vital. Remember – Imagination should go hand in hand with realism.□

VISITING OTHER PLAINS

Setting up Barbarian Cultures in RuneQuest and FRP

by Ian Marsh



The nomad tribes of Prax are a fascinating and little detailed faction in *RuneQuest*. However, the logicality of having so many different tribal beasts over such a relatively small area is questionable. Indeed, the collection of tribal animals herded by the nomads of Prax makes the plains look more like London Zoo than an area of harsh conditions that makes survival difficult and every grazing patch hard-fought for. Taking the Eirithan (the goddess of the herds) herd beasts out of Glorantha and placing them in a different environment allows a more equal balancing of beast against beast and encourages an increasing amount of power politics between tribes. The following notes will also serve as a general guideline for setting up a rational ecological barbarian background or area in a GM's world, whether it be set in or out of Glorantha or for some other game system.

Barbarian society in *RuneQuest* (loosely based on the North American Indian) is heavily orientated towards the tribe and its survival. Tribesmen herd different animals upon which the members rely for food, clothing (furs and leathers), tools and transport – each herd animal having its own merits. The preferable thing is to use another clan's animals to provide your needs rather than killing your own first. To this end, relationships between tribal groups of different clans will border on mistrust, despite the common bond with the Barbarian gods (which are common to all the clans).

The gods, tribes people and herd beasts all interact to give a rational society – a society that lives on a knive's edge at the best of times.

Many of the herd animals of Glorantha will be familiar since they are the same as, or similar to their equivalents in our world. The High Llama is a larger version of llama which inhabits Peru, being of taller stature and thus more able to take a man as a rider. Impala, Zebra, Rhino, Ostrich and Bison are the same as their Earth mates, while the Unicorn is as familiar as any mythical beast can be, except it seems to be treated slightly differently in its behaviour and relations with man. Sables are just a variety of deer – and the term is useful to cover a multitude of deer types in game terms (specifically antelopes in *RQ*). Bolo lizards are akin to small dinosaurs of the type which run on two hind legs. This information is explained more fully within the pages of the *RQ* rulebook. As you might expect, certain animals are more suited to different people – the size of Impala and Bolo lizard restricts them to pygmies, and the general build of Rhino tends to suggest that the man who can ride one will tend to be on the large side!

Grouping of a few rather than all of the available Eiritha beasts would prevent the 'menagerie effect' and allow the GM to develop a plains area with greater ease. In plains where woodland is to be found, the Unicorn tribe would be prom-

inent, perhaps also with the Sable, Impala and High Llama. Open, slightly dryish plains might be frequented by Bison, Ostrich, Impala and Rhino clans (with additional influxes of High Llama and Sable), whereas mountainous, rocky terrain and higher altitude grasslands would be the haunt of Bolo lizard, High Llama and Sable. Tribes for ice or sand deserts are also valid (with the introduction of camels, say, for the latter). The relationships between the horsemen and those tending the Eiritha beasts is, at best, uneasy. Although one group may be dominant in an area, all would tend to unite to drive off the undesireable horse riders (or other excursions into barbarian territory). Dominance may lead to a friendlier relationship – with specific parts of the plains being for specific tribes, in proportion to their status.

Given a new environment, the requirements of the Barbarian God cults may change. The emphasis on capturing other herd beasts may lessen, and specific terrain preclude 'heroic activities' such as venturing into the marsh to kill chaos creatures (especially difficult if you are on high altitude plains!). Other deeds of note will be needed as proof of skill and courage.

Barbarian characters are generated by chance, 25% of the time in *RuneQuest*, and yet their adventures often bear little relevance to the way of the tribe (yet the benefits of tribal gods and skills are still reaped). Leave the tribe by all means, but be prepared to lose your Rhino/Sable/Bison or whatever and take up with some foreign god such as Yelmalio. The barbarian character should interact with his tribe to some extent, and adventures involving barbarian characters are more likely in the presence of other members of the tribal group, even if the group must eventually co-operate with some 'civilised' adventurers.

Taken out of Glorantha, tribes will not be dependent on Gloranthan gods. Changing cult names and subtle details creates a pantheon more suited to the new requirements of the barbarian. Emphasising specific forces like the elements (fire/ice/water etc), predator beasts or terrain features will lead to other cults which in turn will interact with the traditional Barbarian Gods. So, in dry areas, emphasis on the life-giving properties of water may be of primal importance and lead to worship of a water god. Likewise, living in a lofty environment buffeted by wind will favour storm gods (like Orlanth, say). Changing the existing cults to suit new conditions is a must for the barbarian lifestyle to continue to have meaning. If these modifications are slight, then renaming the God or Goddess and making information on the cult scarcer will prevent needless quotations from the 'rules'.

Survival and/or heroism can play a new requirement in certain cult conditions. Why shouldn't, for instance, a prospective Eiritha Herd Sister spend several weeks alone in the wilderness relying on her specialist skills to keep her alive before becoming a Herd Sister proper? Given the close relationship within a clan, perhaps the neophyte Storm Bull or Waha initiate should accompany her to show their worth as protectors of the tribe. Run once in a while as a test of player skill as well, the adventure could prove quite interesting!

Tribes themselves should have markedly different habits. Unicorn clans, for instance, should be particularly unusual. If the standard mythology of the Unicorn is used, then only a pure maid can ride one. The effect, in terms of the game, will be to make Unicorn clans very small (say 5-20 herd beasts which are ridden) with a fair number of foot protectors dedicated to caring for each beast and its attendant maiden. Given a natural course of events, the Unicorn riders will all be very young, and mass charges of Unicorn-mounted warriors would be unheard of. Ostrich and Bolo lizard clans would tend to be very egg orientated and revere the sanctity of the nest – perhaps even a taboo on eating eggs. Thus, the animal itself will help give distinctive traits (smell especially!) to its herders.

New settings for barbarians can also mean new habits. Praxian tribes are essentially nomadic and don't tend to settle down. But develop a series of revered sites (stone tables, circles, statues and the like) of great importance to the community and you have a reason for small settled groups of barbarians who will guard against the object's defilement. Perhaps a settled community acting as a base for roaming clans would suit the herd's needs better. Of course, not every barbarian may find himself inclined towards a civilised life! Settlements may also become established for other unique reasons.

Triskelian the Llama Rider gazed incomprehendingly at the tub of foaming liquid. Gingerly, he lifted it to his lips. 'Bleaugh! Call this a drink!' he bellowed. 'No, it's a bath', commented the Yelmalian, drily.

Certain luxuries available to your standard adventurer are scarce commodities for the barbarian. Metal should be rare enough to supply just enough vital weapons and tools; with metal armour being priceless within barbarian society. Raising costs to x10 that of standard *RQ* armour and weapons doesn't seem too unreasonable. With tribal weapons being pre-decided, there is little chance for buying 'overkill' weapons until some adventuring (or trade) success befalls a barbarian character. Nomadic lifestyle doesn't suit the arms industry and should one clan stumble upon a metal source it could be a valid reason for settling permanently in the area to exploit the advantage.

Sometime, however, the barbarian will have his first true contact with civilisation. Those set in the ways of the tribe may well be suspicious, but quick to recognise the advantages of obtaining commodities unavailable to the tribe. Craftsmen would be appreciated and even commissioned to produce specific pieces of jewellery or weaponry for important members. Delights of the tavern should be well appreciated by all, the beverages making barbarian drink taste like fermented llama droppings (which it may well be...). And what of a tub of hot foaming liquid? Besides an oafish Storm Bull drinking what is possibly the hallmark of civilisation, who can tell how an Eiritha woman might take to a bath? It could even make visits to towns and cities a treat! Barbarians may even be a regular feature of towns and become less of a stranger to other customs.

Deprived of the resources of civilisation, tribes would naturally develop their own culture too. Ornaments made from hide, bone, stones and the odd gem would prevail with the scarcity of metal, and a barbarian camp could be very colourful with engraved tent poles, boundary markers and painted screens or tents. The more spectacular pieces would denote the Runelords/priests and important areas of the encampment. The adventurous barbarian bringing back loot in the form of money or gems might have a much higher cult toll exacted on him so that the fitting ornaments of office can be provided for the rune status members (notably rare pieces of iron). Thus the archetypal barbarian develops – clad in leather, lightly armed (with a helmet or hauberk if really lucky) and dangerous to know. An image born of necessity, not heroic stereotypes. Change pieces of the barbarian culture, develop them to a finely balanced situation and the barbarian becomes a challenge – both as a character and as encountered NPCs.

Here's an example of a barbarian set up: An area of plains land is home to three nomad tribes. The rocky nature of the land and the proximity of mountains make the land ideal territory for a High Llama tribe which, partly due to its adaptability has become the dominant tribe – over Sables and Unicorn. The Unicorn clan tends to stick closely to the more southerly woodlands, whereas the Sable tribe has been forced North to slightly less favourable lands. The woods are home of a largish elf community and the mountains form a barrier between the plains and a Chaos area – and are thus patrolled by troll war bands. Rivalry exists between the Llama, Sable and Unicorn clans, athough the attitude to the Unicorn clan from the others is neutral since they are small, scattered and in general stick closely to the land surrounding the available woodland. The Unicorn's relationship with the elves also makes the Unicorn clan a much more powerful group within the barbarian society than its size would suggest. The High Llama and Sable clans are in direct competition for the same land, however. The Khans of the Llama clan, however, pay tribute to the trolls, trading with them and aiding in the fight against chaos more than the rival Sable clan. The attitude towards chaos has fostered an increase in the Storm Bull contingent of the tribe, attributing more to its aggressive nature and thus enabling it to bully the Sable clan more effectively. With the threat of troll aid, the Sable clan has no option but to retreat to a safer enclave away from the centre of troll activity. Naturally, it will look for an opening in the political environment so that it can expand its position.□

The Name of the Game

A Beginner's Guide to Role-Playing Games
by Marcus L Rowland

Part 3 *of a series explaining what role-playing games are about and how to get started.*

Once fantasy role-playing games became available, they began to attract a lot of attention from science fiction fandom, and SF conventions became the place where innocents were exposed to this strange new vice. Several science fiction role-playing games (SFRPG's) appeared, but there was no clear favourite until *Game Designer's Workshop* (*GDW*) published *Traveller* in 1977.

Traveller – The Worlds of the Imperium

Traveller is the most popular SFRPG, and owes much of its success to a modular approach which allows referees and players to buy as much, or as little, as they need. The basic rules occupy three small books, but *GDW* alone have published scores of supplements, adventures, and optional rule expansions.

Set several thousand years in the future, the background to *Traveller* is a vast interstellar empire, the Imperium, containing thousands of worlds and hundreds of races and cultures. There are several human races, all of Earth ancestry but spread through the galaxy long before the rise of Terran civilisation.

The Imperium is large enough to allow almost any type of adventure, and published sectors give some excellent backgrounds for events. The Imperium is at war with another human civilisation, the Zhodani, and the Spinward Marches sector is the scene for most of the battles. The fight has not extended far into the Imperium, but some areas are seething with excitement and will seize any reasonable chance to rebel. Individual worlds offer their own perils, ranging from hostile governments and environments to oppressive trade unions.

In the rules for character generation and combat, characters have six prime requisites: Strength, Dexterity, Endurance, Intelligence, Education, and Social Standing, all rolled on 2d6. All can be modified in the next stage of the generation procedure, the character's previous experience. *Traveller* characters acquire most of their skills before they begin their adventuring careers, in various forms of military and commercial service. Once prime requisites are known the player must choose a service, then make a 2d6 roll (modified for characteristics) for the PC to attempt to enlist. If the roll is unsuccessful the character is randomly drafted into one of six basic careers; Army, Navy, Marines, Scouts, Merchants, and 'Other' (usually criminal). It's entirely possible for a character to be drafted into the career the player originally chose. Once in the service (initially aged 18) the character passes through a four-year cycle with die rolls determining survival, promotion and re-enlistment. Skills are awarded for being a member of a profession (eg, all Scouts get Pilot skill), for each term of service, for promotion and commission, and for reaching certain ranks in some of the services. Most skills are awarded randomly and include enhanced characteristics (eg +1 Strength, +2 Education) as well as normal professional qualifications (eg Pilot, Navigator, Rifle). Skills are awarded as levels (eg Pilot-1, Blade-2, Electronics-3), and act as modifiers on die rolls in activities involving the skill. If the character dies before retirement the generation procedure begins again – this can sometimes be a tedious business, especially if characters are in the Scout service (mortality rate 75% or more). When the character fails to re-enlist (or retires), pensions and other benefits become available, including enhanced characteristics, weapons, and even private spacecraft. Optional rules allow characters to master Psionic skills, but there is prejudice against their use and most Imperials would cheerfully kill a known 'Esper'.

Combat is simple, with a 2d6 roll of 8 or more required to hit with any weapon, modified for range, skill, the type of weapon used, armour, surprise, terrain, and the physical characteristics of the user. All firearms do a minimum of 3d6 damage, with more advanced weaponry (lasers, fusion cannon, and the like) inflicting as much as 20d6 in a single shot. Injuries are subtracted from Strength, Dexterity, or Endurance, with the first wound subtracted from a random characteristic and all subsequent wounds taken from characteristics selected by the victim. Most wounds seriously hamper a character, since these three characteristics are used as modifiers in most combat situations. If any characteristic drops below zero the character is unconscious, if all go below zero the character is dead.

There is a section concentrating on the use, construction, and economics of interstellar spacecraft, (including ship to ship combat), covering everything from one-seater launches to 5 kiloton dreadnoughts. Additional sections cover training and skill improvement, medicine, and trade. Interstellar flight is rated in terms of *Jumps*, with each level of Jump equivalent to one parsec in normal space. All Jumps, regardless of distance, take a week, and require ships to be well away from large objects like planets. It's necessary to manoeuvre in and out of solar systems, making piracy possible. Maintenance and other problems mean that ships must usually dock for a week between Jumps.

Ships become heavier, less economical, and require better computers and more advanced technology as their Jump capacity increases. Jump 2 or 3 (J2 or J3) is usually the best a commercial ship can achieve, and J6 is just attainable by military couriers carrying a tiny amount of cargo and minimal crew. The rules are complex but include design checklists and several standard craft, which make setting up much easier.

There are rules covering world design, equipment (other than weapons), vehicles, and encounters. Each world has its own animal species, designed by the referee using the guidelines in this book. This section also explains how to run *Traveller* adventures, feed characters rumours and other information, engineer encounters etc.

It's possible to play *Traveller* with these rules only, but most referees prefer to expand beyond them. *GDW* tend to classify most *Traveller* material into groups: The main rules of the game are available in the UK as the *Starter Edition Traveller*. Books 4-6 are rule expansions for experienced referees.

Book 0. An introduction to *Traveller* for inexperienced players.

Book 4. Mercenary expands the character generation procedure for Army and Marine characters. It also includes more weapons and military vehicles, and a mass combat system for larger melees.

Book 5. High Guard expands the rules for Navy characters, and incorporates a much more complex starship design and combat system, capable of building craft as powerful as a *Star Wars* Death Star.

Book 6. Scouts expands the Scout trade and gives greatly extended rules for world and solar system generation. There are now 13 supplements, eg *Supplement 1, 1001 characters*; pregenerated characters for the services plus soldiers, police, and *Supplement 3, The Spinward Marches*; Subsector maps and world data for a galactic subsector. More will probably appear.

Book-length scenarios are also available. They cover the plot plus peripheral information which may be important as the game progresses. For example, *Adventure 4, Leviathan*, is set on board a huge merchant exploration ship. Sections cover the history of the area, rumours, hostile forces, plans of the ship, characteristics for all crew, sector maps, and details of several worlds.

To summarise, *Traveller* remains popular because it can be run at any level of complexity, and because there is a huge variety of material available, all of which is set in a coherent universe. Most of the books, supplements, and adventures are reasonably cheap, remain in print for a long time, and are readily available. There are no alien player characters, but a new publication (*The Traveller Alien*) should appear soon, to cover this omission.

Start-Up Materials:
Basic Traveller (Books 1-3; US only); *Deluxe Traveller* (Books 0-3, map, scenario, dice; US only); *The Traveller Book* (Hardcover: As 0-3, plus two scenarios and more illustrations); *Starter Traveller* (simplified rules). *Basic Traveller, Deluxe Traveller*, the *Traveller Book* or *Starter Traveller* are the minimum for play. However, *Starter Traveller* omits some rules that can be important in more complex scenarios. Additional Material: *Books 4, 5* and *6*; Adventures, Double adventures and supplements.

Most independent *Traveller* material meets reasonably high standards since *GDW* grant franchises, then inspect all products sold under the *Traveller* label before release. Manufacturers include *Paranoia Press, Judges Guild, FASA, Steve Jackson Games* and *Games Workshop*. Most game magazines have frequent *Traveller* articles, scenarios, and there is a *Traveller* magazine, *The Journal of the Travellers Aid Society*.

Other Science-Fiction Role-Playing Games
Until recently *Traveller* was the unchallenged leader of SFRPG's. However, several systems now contest *GDW's* rule of the starways.

Space Opera (SO) – Fantasy Games Unlimited
Space Opera covers the same areas as *Traveller*, but uses much more complex character generation, world design, and combat rules. There is also much more information on ship design, psionics (the Force), and equipment.

Characters have a large number of prime requisites, allocated from points derived from dice rolls, leading to many figured characteristics. It can take several hours to roll up a fully developed *SO* character, and the rules reflect the trouble involved by suggesting that the referee makes PC's virtually unkillable, using any sort of escape route (up to and including Divine Intervention) to save the characters' lives. This type of rule is often very funny in play.

Advantages of *Space Opera* are the extremely detailed rules and a variety of player races. However, this game is probably best for experienced players.

Star Frontiers (SF) – TSR
This game is *TSR's* assault on the SFRPG market, with rules bearing a marked resemblance to those of *Dungeons & Dragons*. The boxed set consists of basic rules, optional 'advanced' rules, and a scenario. It does not contain rules for spaceship design or combat, and a second game, *Night Hawks*, is needed to cover these important areas.

Most aspects of this game are similar to *D&D* (see part I of this series), and experienced *D&D* players will adapt to the rules with ease. Several scenarios and add-on packs have been produced, all bearing a marked resemblance to *D&D* material. A good buy for *D&D* players who haven't the time to adapt to a totally new rules structure.

Laserburn (LB) – Tabletop Games
This British mass-combat system is not a full RPG, but does include characteristics and skills which can be improved during play, and a historical background which is easily merged with other SFRPG's. Character generation is fast, and players usually run two or three characters per game.

The combat system consists of rolls to hit, rolls to penetrate, and rolls for injury location and effect. Most weapons are lethal, but the rules make an effective hit fairly difficult and thus balance their power when a shot connects. The system is fairly quick, with multi-shot weapons causing the longest delays.

Laserburn is an amusing alternative to more normal RPG's, and is tied in to an excellent line of 15mm models. Beginners should find the rules easy to learn, though some areas (especially space travel) receive little or no attention.

Star Trek, The Role-Playing Game (ST) – FASA
This game is the first SFRPG to be tied in to a specific work of fiction. This process has a significant advantage, since most people who play the game can readily visualise the scenery and props involved. It has one disadvantage – everyone wants to play Kirk or Spock and no-one wants to play a security guard.

An essential step in this system is that the referee must indicate which post the character will occupy when generated, with die rolls modified to steer characters towards the desired position.

Combat is based on a roll to hit then roll to damage procedure, with armour subtracting points of damage. Most *ST* weapons can easily kill, and the rules stress that Federation personnel should never initiate combat and should always try to end confrontations peacefully.

An interesting innovation is the ship combat procedure, in which players act out their duties – controlling the shields, firing phasers, and shouting 'The engines willna' take it, Captain...'. No single player has complete control of the ship during a battle, and arguments over power allocation and tactics are common.

The main advantages of *Star Trek* are the familiarity factor and the fact that it's a relatively easy game to learn.

Other SFRPG's Material: *Space Opera* Boxed Set: *Ground and Air Equipment Supplement*; *Seldon's Spacecraft Compendium Supplement*; *Star Sector Atlases*; Scenarios.

Star Frontiers Boxed Set; *Night Hawks (spacecraft); Mini-module and Referees Screen plus other Scenarios.*

Laserburn Basic Rulebook; *Forces of the Imperium* (supplement); *Imperial Commander* (military rules); *Advanced Rules and Aliens* (rules); *Robots* (supplement) plus Scenarios.

Star Trek Boxed Set; *USS Enterprise* 15mm Deck Plans; *Klingon Type D15 Cruiser* 15mm Deck Plans; *Klingons* (racial supplement) plus Scenarios.

Currently there don't seem to be independent suppliers producing material for any of these games, and relatively few articles and scenarios have been published in popular magazines. All the games mentioned (including *Traveller*) are played with 15mm figures, and there are many different types available, as well as a variety of 15mm deck plans.

Finally, it is probable that one important new SFRPG will appear in 1984. This is *Ringworld*, based on the novels of Larry Niven and produced by *Chaosium*, the manufacturers of *RuneQuest*.□

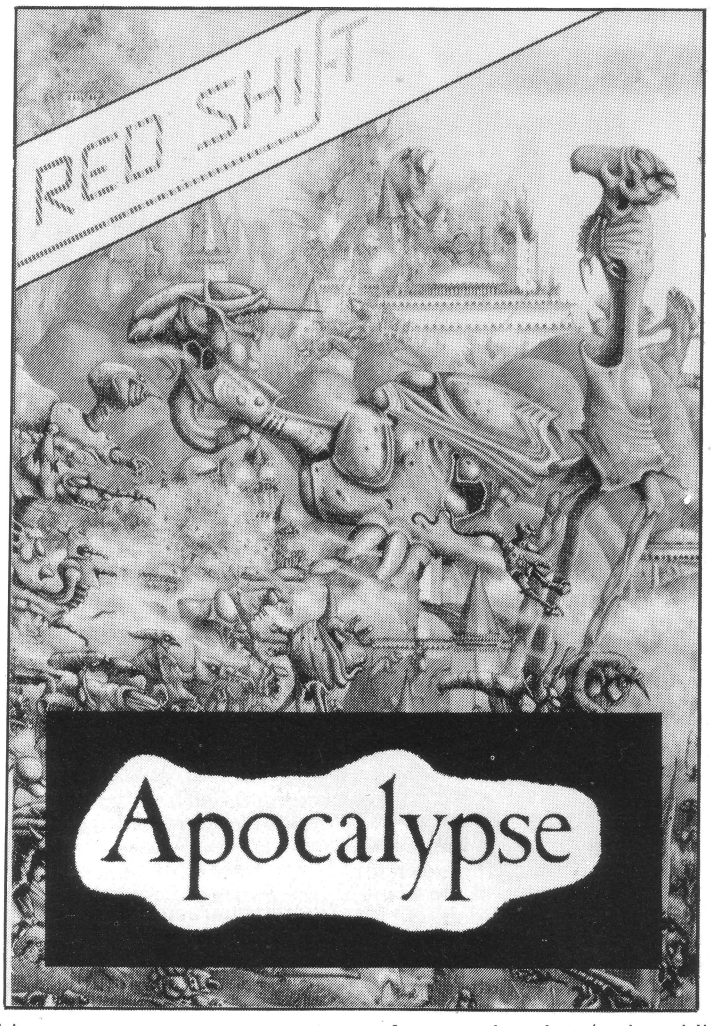
Next issue: Modern-day horror to the wild west and the comic-world of superheroes.

Microview *is an alternate-monthly column devoted to computer gaming, edited by Russell Clarke.*

Apocalypse and Battle 1917

As a kind of addendum to my last intro' where I said we would be pleased to accept programs for Microview, *I would now like to add that any articles to accompany these programs would also be equally as welcome! You are bound to have noticed that there were two pages to the last column – so we have plenty of space for your literary talents!!*

This month's reviews are of *Apocalypse* by *Red Shift* (£9.95) for the 48K *Spectrum* and *BBC Model 'B'* and *Battle 1917* by *Cases Computer Simulations Ltd* of Cambridge (£6.00) for the 48K *Spectrum*.



Apocalypse

Available through *Games Workshop*, this is a large program based on the board game of the same name (formerly *Warlord*). You get a cassette and rules booklet in a good sturdy case. The rules are quite clear and contain no glaring omissions. The problems begin when you try to load it. My *Spectrum* review copy failed to get to the title screen on the first two attempts and it was only after I had increased the volume considerably (I know the *Spectrum* is relatively deaf compared to other machines, but even so...) that a successful load of the instruction and title occurred. This part tells you who playtested/designed/wrote/made coffee for the others and that there is an *Apocalypse* hotline for news (there are two expansions in the works for the *Spectrum* version and number two is in two parts) and to load the next part for the game (fine). I did this with some trepidation as there was a lot of tape left indicating a long program. The *Spectrum* burbled away happily for a few minutes and then... yes you guessed it: R Tape Loading Error – ah well, back to square one. A quarter of an hour later, still nothing.

The next review copy (I give up too easily perhaps?!?!?) exhibited the same nasty temperament, but to a (slightly) lesser extent... in other words with the tape recorder at full blast I completed loading on the second attempt. It's not all over yet though as there are the data files to load from the other side of the tape for the region 'you are set on disturbing'. Fortunately, these all loaded impeccably.

I have been told by others that this failure to load is not an isolated event confined to the tapes I used. On programs of this size it is definitely *not* a good idea to have poor quality recordings (even if it is an attempt to prevent piracy by 'dubbing from one tape player to another) as people are put off very easily (especially after having shelled out nearly ten pounds).

I selected the London game as I quite fancied the idea of devastating the Isle of Dogs with nukes based at a Liverpool Street Station silo (!). A two player scenario (you can have two or four) set in 7000 AD was selected and construction of Empires began. First the Empires were named and a symbol chosen to represent them. The method used is for the symbol to be flashed on the screen for a second or so (giving you time to press a key to select it) followed by the next until all are selected (ie two – one for each of us). Next we chose supply centres alternately (there are 24) that formed our territory using the same technique. I formed a powerful base south of the Thames with scattered outposts to the North (my main northern base was at *Red Shift's* 'home' in case they had built in any advantage – alas this wasn't to be!). You are given the option of letting the computer do this for you if trying to catch names as they flash before your eyes is too much!

After all the centres are set up the first player gets to deploy his forces. The areas he has chosen are worth a number of economic points (rather childishly called 'power points' in the *Spectrum* version) from which he can choose armies (4 points), warships (8 points) or nukes (12 points). These costs are not displayed on the screen, but are easy to remember. Forces are deployed on the map as they are chosen, by the cursor method used throughout the program. The cursor system is the core of *Apocalypse*; the cursor is moved around the map area by area by a group of quite well placed keys (Caps Shift of the same key gives rapid 'cross map' movement, jumping three areas at a time) and a menu of options is displayed. By pressing the appropriate keys you can place forces and display the information on the area. Movement is handled in the same manner – the cursor is positioned over the area where the units you want to move are placed and the method of movement (eg all units move, all but one move or just one moves) is selected from the menu. This is where the problems begins with the *Spectrum* version. Units can move six areas (nine in open sea) per move and their path must be plotted area by area, then onto the next group and so on. The *Spectrum* is not a fast machine and with large forces this procedure can take an awfully long time. When a force is moved into an area occupied by an enemy force there is an automatic battle with various options open to attacker and defender – the larger the forces the more options. The attacker first chooses an attack plan (while the defender is not looking!) then the defender replies. If the

defender predicts the right attack the attacker is completely wiped out, if he overestimates it the defence is wiped out with various scales in between. This part works well allowing all or nothing attacks, stubborn, slowly retreating defences by attrition and so on. There are some special variations such as invasion and city attacks which give the defender the chance to make more than one defence. Overall this part is entertaining and can involve much good tactical thinking.

The end of turn phase allows you to chose to move something else (if there is something left to move) or to end your move. The next player then goes through the same sequence.

All turns subsequent to the first give you the option to launch nukes which completely obliterate units in the area they strike and attack those in surrounding areas. The economic value of the devastated area is also reduced. These units are immobile and expensive. They can travel one area per 'stage' (each costing 12 points) so they need to be two stages at least to avoid blasting yourself! Fire them if they are in danger of being overrun or if there is a huge enemy stack or nuke in range.

Apocalypse is a good rendition of the tried and tested boardgame with some improvements (you buy the nuke instead of miraculously receiving one when you win a battle) and a few problems (speed of operation being the most serious). The *BBC* version offers the best value, I feel, as it has better graphics and is faster although the two versions are basically the same game.

Coming soon are some expansion kits for the *Spectrum* (and a bit later on for the Beeb) which give more maps to play over. Some of these have interesting variations (guess where Nether Earth is a parody of ?!), but the game is essentially the same.

Battle 1917 is a 'wargame' of sorts (I say of sorts because although you have infantry, cavalry, tanks and artillery you also have a king each and must kill the opposing player's king to win). The instructions are in the program itself and are excellent. They are complete and even dynamic! One of the best parts of the game! This is played by two players on a 21 by 32 map that is generated by the computer and is different in each game. This consists of various terrain types which affect the different unit types to a greater or lesser extent (all terrain types block infantry and cavalry but wire and forest can be crushed by tanks!). The two armies (each consisting of 8 infantry, 8 cavalry, 8 tanks, 4 artillery and the King) are set up at the top and bottom of the screen by the computer and are always set up in the same formation. The units are organised into groups of four and they always move as a group. This process is completely different from that of *Apocalypse* and contrasting the two systems shows each ones strong and weak points: Speed is an obvious point of comparison – the greater flexibility of the *Apocalypse* method (each unit can move individually in any direction) is bought at the expense of speed (because *Battle 1917* units move in groups and you only specify a direction of movement and speed, things move a lot more smartly). *Battle 1917* movement can be irritating in its inflexibility though. If a group gets separated (because one of its units got blocked by terrain for example) you still have to give group orders and thus your chances of reuniting units are slim. Even more irritating (and, I feel, a major bug) is that the computer always moves the units in the same order inside the group and as units cannot pass through each other movement of some of the group can be blocked by the others resulting in a fragmented gaggle of sorry units if a move in a certain direction was attempted! Nevertheless the system works quite well and a little forethought can minimise embarrassment caused by this 'feature'.

Combat is even more straightforward – if you move a unit so that it would intersect an enemy unit the computer 'rolls a d6' and then adds: 1 for cavalry and 2 for tanks with the unit scoring the lowest total being eliminated and, if it was the attacker who won, movement is resumed (unless the group concerned is already out of movement points). Compared with *Apocalypse* this is simple and lacking in almost all tactical subtlety – it works though!

Artillery are the 'nukes' of this game being able to shoot out to nine squares range – you state a direction and range, the computer adds or subtracts one or does nothing and the resultant location has all non-lake terrain and units within it obliterated (see! just like nukes!!).

The object of the game is to destroy the enemy King. A nice touch is the option to print out the results for posterity!

All in all I found *Battle 1917* to be more interesting than *Apocalypse* in the short term, but to have less lasting interest value. Perhaps because every victory is viewed equally with no opportunity for personal betterment. Its claim to be the machine age's answer to Chess can safely be ignored. Good value though!

Rating out of ten for *Apocalypse* and *Battle 1917*.

	Apocalypse	Battle 1917
Graphics:	8	7
Instructions:	7	8
Playability:	4/7 (*Spectrum/BBC*)	8
Long term interest:	8	6
Value for money:	4/6	7
Overall:	6/7	7

And so to this month's GAP (Game-Aid Program for those of you who weren't here last time): Do you find it difficult to name characters (or maybe planetary systems are more of a problem)? Here is a short GAP for the Beeb (written by Mark Billenness) that provides a solution. The program can easily be converted to run on other machines – the following notes will help:

Line	
10	Clears screen to text mode
20	Gets rid of the flashing cursor
60	Randomises the random number generator ie replace with RAND on other systems
70	% indicates an integer variable but these may be replaced throughout by floating point if necessary
80/280	The REPEAT-UNTIL loop is infinite and can be replaced by a GOTO at line 280 to line 90
90	RND(16) produces a random integer from 1 to 16. If your computer can only supply RND(1) replace with INT(RND(1)*16) + 1
150	Can be replaced simply by RESTORE without line number
160	If your computer does not support integer arithmetic K% DIV 2 * 2 is equivalent to INT(K/2) * 2 and RND(2%) is equivalent to INT(RND(1)*2) + 1 etc.
230	CLS clears the screen
240/250	Prints the name in double-height hence the need to repeat the statement

```
10  MODE7
20  VDU23;8202;0;0;0;
30  REM RANDOM NAME GENERATOR
50  REM BY M.BILLENNESS
60  TIME=RND(-TIME)
70  N%=6:M%=26:P%=13
80  REPEAT
90  L%=INT(RND(16))+3
100 IF L%>12 THEN L%=RND(3)+2
110 IF L%>8 AND RND(1)>0.1 THEN90
120 IF RND(1)<0.9 THEN L%=L%+1
130 Q%=M%:B$=""
140 FOR K%=1 TO L%
150 RESTORE 290
160 IF K%DIV2*2<>K% THEN X%=RND
    (Q%)+N% ELSE X%=RND(N%)
170 Q%=M%+P%
180 FOR J%=1 TO X%
190 READ A$
200 NEXT
210 B$=B$+A$
220 NEXT
230 CLS
240 PRINTTAB(10,10)CHR$(141)B$
250 PRINTTAB(10,11)CHR$(141)B$
260 PRINTTAB(5,13)"SPACE-BAR FOR
    ANOTHER NAME"
270 R$=GET$
280 UNTIL FALSE
290 DATA A,E,I,O,U,Y,B,C,D,F,G
300 DATA H,J,K,L,M,N,P,QU,R,S,T
310 DATA V,W,X,Z,TH,ST,FR,SM
320 DATA BR,SH,BL,RR,RN,NG,RD,RT
330 DATA LF,HN,LD,CK,RB,NO,DS
```

Fig 1

Fig 2

Miniatures à la Mode

Fig 3

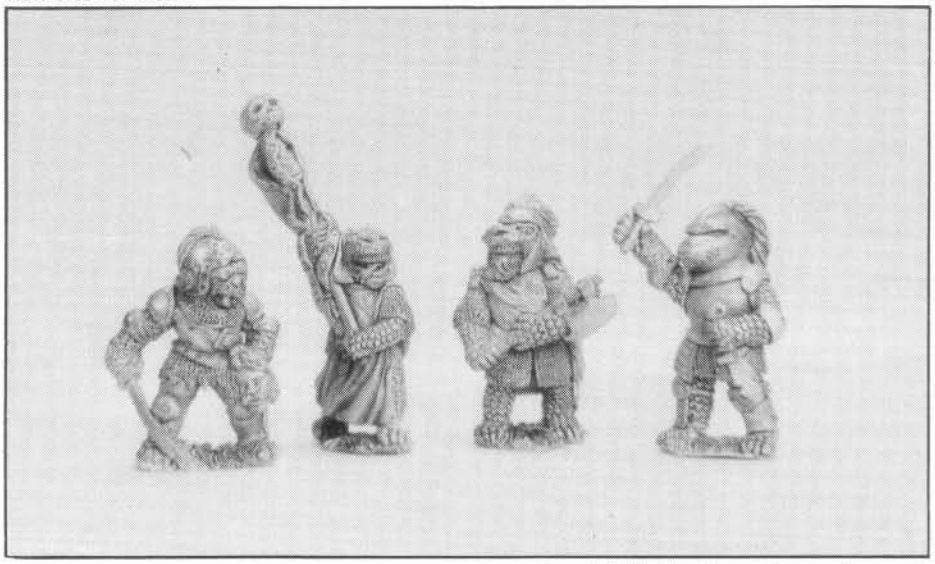
Fig 4

Fig 5

Fig 6

Photographs by Gary Chalk and Joe Dever

New Orcs from Essex



Tabletop Heroes *is a regular column by Joe Dever and Gary Chalk, featuring figure reviews and tips.*

Since Tabletop Heroes *began, we have received an enormous number of miniatures from fantasy manufacturers eager for us to show you their summer creations. As a result, this month's feature is a grand review of the latest fantasy releases.*

We kick off with *Essex Miniatures*, relative newcomers to the fantasy field but an established 'wargaming' manufacturer. *Fig 1* depicts one of their new dwarves armed with an iron studded cudgel. Their dwarves are rather chunky, in keeping with those produced by *Citadel* or *Asgard*, and are well animated by their designer, Brian Gregory. The Centaur depicted in *Fig 5* is another from the *Essex* stable (no pun intended!). We were particularly struck by its statuesque quality and the overall 'nobility' of the figure. There is also a version of this figure that is armed with a bow, but if you desire a little more variety then try snipping the top off of the figure's spear and fashioning the end into a spiked club with some Milliput. This is a relatively simple conversion that would enable the D&Ders among you to follow the *Monster Manual* guidelines: 50% of centaurs encountered are likely to be armed with this weapon. Also from *Essex* are their new range of Orcs (above). Although well cast and flash-free, they lack the degree of animation found elsewhere in the *Essex* range. The most disconcerting aspect about them is their scaly skin, which makes them look more like cuddly lizardmen than fearsome humanoids (J R R will be turning in his grave!).

The beast stalking through photograph no 2 is *Citadel's* new *Chaos Hydra*. Although the *MM* suggests anything from five to eight heads, *Citadel* have opted for the classical seven. What earns this creature its 'chaos' prefix is the enormous mouth located at the base of the creature's seven necks. The orifice in question is full of extremely unpleasant teeth and displays a long, spotty, drooling tongue! Gary Keep, who assembled and painted this figure, strongly recommends a 'dry run' with the seven necks before sticking them into position on the hydra's torso. Although the fit of the locating pegs is fine, the necks can obstruct one another and do not fit in every possible configuration. Incidentally, the strange growth featured in the photo is a piece of dead ivy; it makes superb swamp/fantasy foliage for any battlefield.

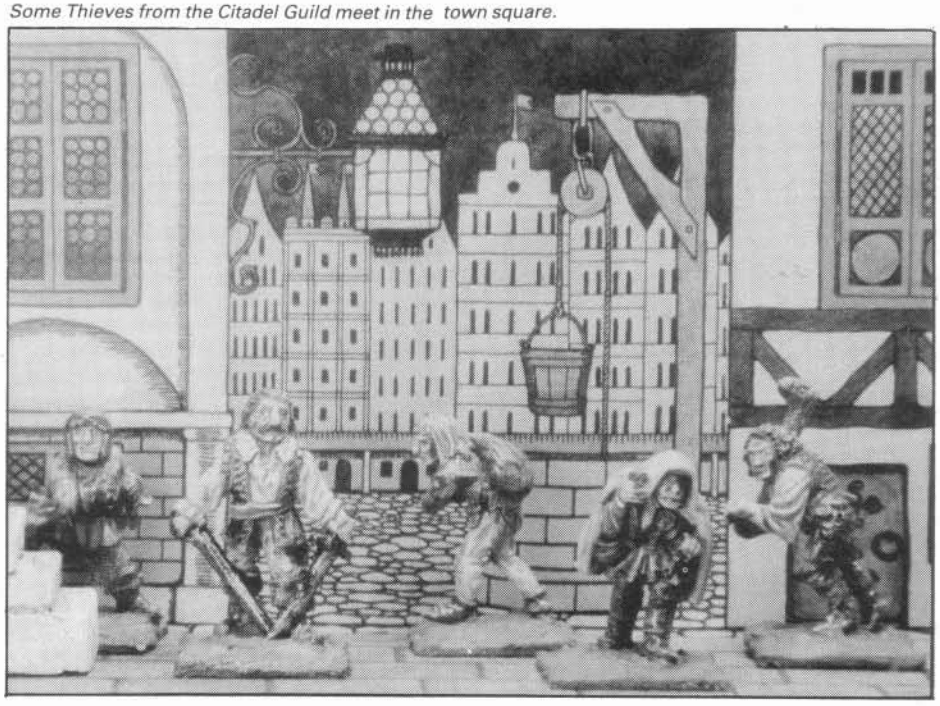
Fig 3 shows some of *Citadel's* latest Dark Elves, getting ready to summon something truly appalling, no doubt! The range includes both male and female magic users and fighters. Those of you who already have the *Citadel* boxed set *Night Elf Patrol* will find these figures compatible, although they are slightly larger and more animated. Full details including stats for Dark Elves can be found in the *Forces of Fantasy Warhammer* supplement.

No evil army should be without at least one of the *Ral Partha* ogres as shown in *Fig 4*. Mounted on a War Elephant, this figure is the epitome of mindless force. 'What ogre isn't!', I hear you say. True indeed, but this figure with its lack of discernible neck or forehead, and its expression of malevolence makes it an 'ogre amongst ogres'. It is clad in 'classical' armour, but this looks great if it is painted to resemble black leather. If you paint the studs with a bright silver, it gives this little beauty a sort of 'hells-angel' look, that compliments its mood perfectly. The figure has good conversion potential with an open-cast left hand, and there is plenty of room on the elephant for extra equipment, weapons, banners and the like.

Fig 6 shows part of a fantasy battle between the forces of good and evil, and contains figures from virtually every British manufacturer. The bridge is a vacuum-formed model from the *Bellona Battlefield* range of wargame accessories, whilst the cottages are scratch-built from card and balsa wood. These houses are simplicity itself to put together. Firstly, the basic house is constructed from art card cut to the desired size and shape. This 'carcass' is then glued to a base and a card roof is added. Wooden beams, doors and window frames are cut from balsa wood and glued into position, with the areas in between the beams rendered with thinned-down *Tetrion* plaster. The roof is tiled with strips of thin card before the whole thing is painted. With a little practice, it is possible to make a cottage like the one shown, in two evenings. Have a go!

Citadel have recently added to their range of thieves, some of which are depicted below. Animated to their usual high standard, many of these thieves could readily double for bandits, rebels or pirates. If your player-character is one of the light-fingered brethren, or if you are considering the introduction of a thieves guild to your FRP campaign, then you can do no better for background reading than the famous Fritz Lieber *Lankhmar* stories, notably *Swords and Deviltry*.□

Some Thieves from the Citadel Guild meet in the town square.



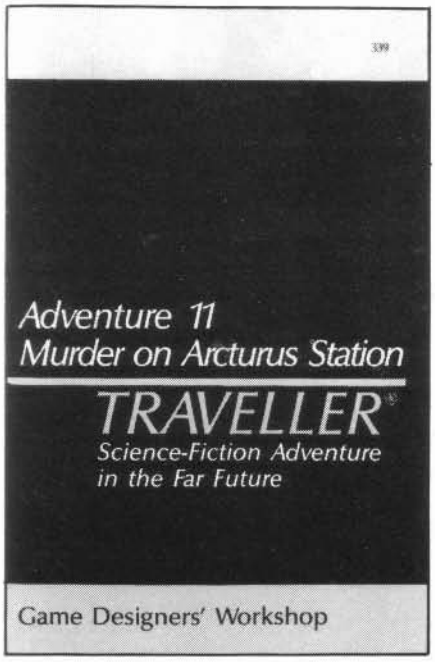
TRAVELLER ADVENTURE 11
Murder on Arcturus Station
Games Designers' Workshop £2.95

This is a murder mystery set in the Solomani Rim (*Supplement 10*), and a departure from normal *Traveller* adventures in that while extensively detailed, it is not rigidly structured.

The band have just recovered a missing vessel for a mining company in the relatively lawless Arcturus Belt – to find their patron refusing to pay them. Shortly afterwards he is murdered. As prime scapegoat material, and in the hope of persuading the dead man's estate to cough up their promised reward for the repossession work, the band must uncover and produce convincing evidence against the real murderer.

Nine potential murderers are provided amongst the people on the station where the crime occurred. Each is presented in considerable detail, including how and why he or she could have been the murderer, what clues will have been left, how they come to the adventurer's attention, the public (and not so public) knowledge about them. Alternatively, given that the band have just been ripped off, the GM may select a player character as murderer, and place appropriate clues.

This adventure requires considerable preparation by the GM. First he must choose a murderer, and note what clues (and red herrings) are consequently available for a determined search to find. Other suspects (from 2-8 in number) are then selected, taking care not to choose ones who can easily be eliminated. A murder timetable is then worked out to outline who did what to whom when; this influences which NPCs will be seen doing what by the players in the introductory session. The possibility must also be considered that NPC suspects may know what has happened, or have their own suspicions, and may attempt to influence the investigation accordingly by shielding or incriminating another suspect. Finally, several of them may be in it together!



In Open Box, *science fiction and fantasy games and rulebooks currently in the shops are reviewed by independent authorities. Ratings are on a scale from 1 to 10, in several categories, or as a single overall mark for accessories.*

OPEN BOX

Each suspect has one or more alibis for the night of the crime; sometimes disproving one will lead to another, equally plausible, being advanced.

Player murderers must discuss with the referee what clues and red herrings are likely to have been left. If a player murderer is used, it is vital that the group be encouraged to split up, and ideally players should not be present at a session unless their characters are – this slows play greatly and may lead to loss of interest, especially as the characters may be working against each other.

Sections are provided on forensic science, research, and questioning, the three main ways of solving the mystery.

This is a puzzle adventure rather than a combat one, and there is little chance of a fight unless things go along classical TV lines with a trap being set to force the murderer to incriminate himself.

Great concentration and attention to detail is required by the GM, and also by the players; and I suspect most groups will want a fight somewhere in the adventure, which should be a piece of pure detective work really. I found this adventure entertaining, and recommend it to anyone with the time to do it justice.

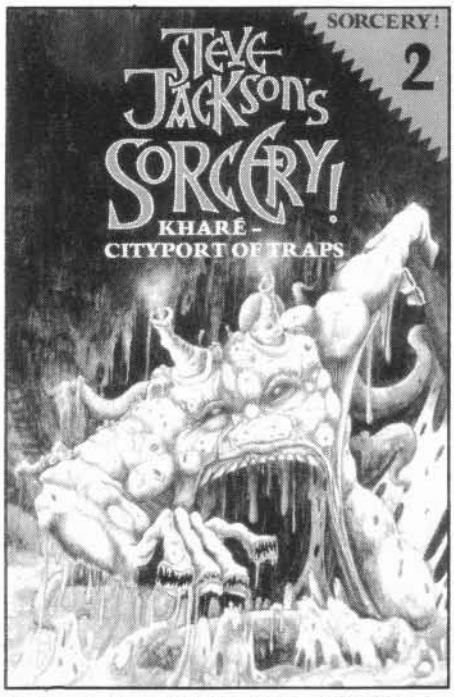
Presentation:	4	**Complexity:**	9
Playability:	6	**Skill:**	8
Enjoyment:	8	**Overall:**	7

Andy Slack

KHARÉ – CITYPORT OF TRAPS
Penguin £1.95

This is the second book in Steve Jackson's *Sorcery* series. It uses a simple combat system, similar to that used in *Fighting Fantasy Gamebooks*, plus a magic system for which you must have the original *Sorcery* set. This system is based on memorising three-letter spell names, and the presentation of a choice of five spell names whenever magic is applicable to the situation. The adventure must be run without magic if the *Sorcery Spell Book* is unavailable. There are 511 numbered sections, most presenting at least two choices. Many choices are unavailable if magic is omitted.

The adventure is set in the city of the title, a nauseating hellhole where the natives' sole occupation seems to be robbing and cheating travellers. The hero has to cross the city and leave, and can't get out without learning a poem which will open the city gates. The poem consists of four verses known by four



different city officials, whose identities are shrouded in mystery. The search for these officials takes the intrepid hero through encounters with undead, slavers, muggers, and other undesirables. The general level of reasoning ability and logic required is moderately high, and most of the traps presented can be avoided by making correct decisions and deductions, or by the correct use of equipment found in earlier stages of the adventure.

I liked this book, but I think it is only at its best if the magic system is available and the reader is prepared to use it without cheating. For these reasons I've given two ratings, one as an independent adventure and one as a continuation of Sorcery.

Overall:	**Independent Adventure:**	6
	Continuation of Sorcery:	8

Marcus L Rowland

ESPIONAGE £10.95
BORDER CROSSING
– Espionage Adventure £3.95
Hero Games

Espionage is a modern-day role-playing game of spies and subversion, consisting of a 64-page rulebook, a sixteen-page scenario, and three six-sided dice. It uses the same combat rules as *Champions*, the superhero RPG, and is compatible with Steve Jackson's *Autoduel Champions*.

Player characters are CIA agents, developed by a points allocation system as in *Champions*. Points buy skills and unusual advantages, such as luck. Extra points are bought with disadvantages, like bad luck or paranoia.

The main emphasis is on the development of individual excellence, rather than gadgetry. Equipment is issued by

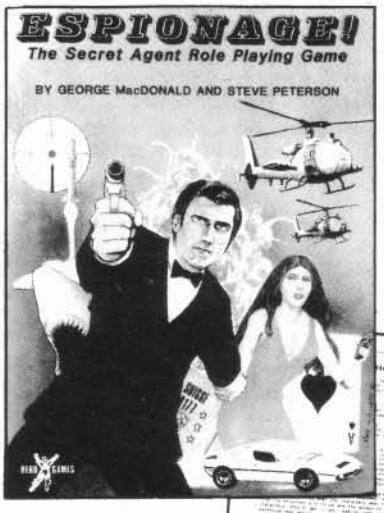
the controlling agency, rarely retained by characters once a mission is over. The rules make it clear that a character with minimal equipment and brains has more chance of completing a mission than someone who uses brute force and massive ignorance. Blasting everything in sight is likely to leave characters trapped behind police roadblocks and army patrols, disowned by their own governments and in serious trouble with the agency if they manage to escape. Even operations in 'friendly' territory are run by the same rules, since intelligence agencies rarely want their actions publicised. The experience point structure of the game emphasises this by penalising the death of enemy agents (they are more useful alive with their cover blown), publicity, and the death of civilians. The lack of gadgetry and general air of realism make this game more credible than others that I've seen.

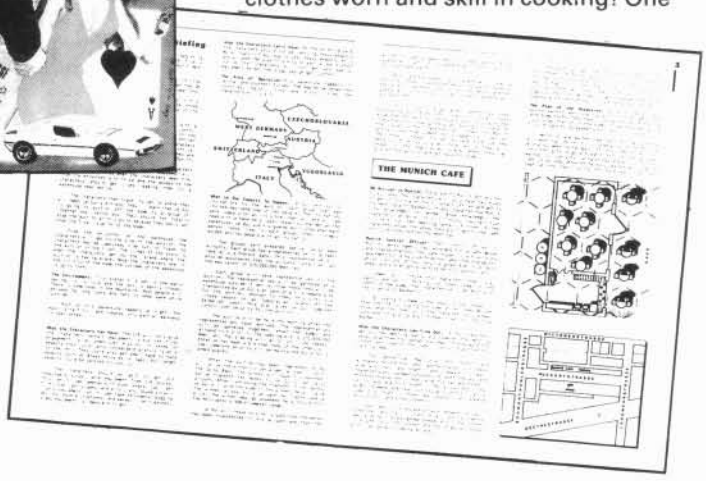
Border Crossing (32-pages plus cover map) is an excellent scenario for use with *Espionage* and *FBI's Mercenaries, Spies and Private Eyes*. The Agency has received film from an East German defector, showing some unusual military activity. The unarmed characters have to cross the frontier, travel to a factory in East Germany, and find out what's happening there. This may sound familiar to LeCarré fans – it's almost identical to the situation in his novel *The Looking Glass War*. Much of the adventure details the problems characters will encounter on missions to the Eastern Bloc, such as the need for forged identification papers and travel permits, informers, random police searches, and rationing. There are full statistics for typical police, soldiers, KGB agents, and civilians (for both game systems). Reactions to espionage activities are also covered. The factory is described in less detail since the scenario suggests four mutually exclusive uses for the facility, each requiring different personnel and supplies. All will give players a hard time, especially those who decide that violence will give the best results. In all, a scenario for a group of sensible players under a well-prepared referee.

I liked *Espionage* – it's easy to learn, fast, sensible, and has no obvious errors. There is one odd omission; there are no rules for silenced firearms and I was forced to invent my own. Some players may dislike the emphasis on CIA activities and the omission of other agencies (eg MI6), but I suspect that supplements will appear to cover this area. Compatibility with *Champions* and *Autoduel Champions* is a definite plus, and it's nice to see someone apart from the *Chaosium* working this way. *Border Crossing* shows the potential of the system, and could really work with almost any game of the type. It's odd that nothing so sensible has appeared before.

	Espionage	Border Crossing
Presentation:	7	8
Playability:	9	9
Enjoyment:	8	9
Complexity:	7	8
Rules:	8	9
Overall:	8	9

Marcus L Rowland





PURSUIT TO KADATH
Theatre of the Mind Enterprises £7.95

This is the third *TOME* scenario for *Call of Cthulhu*, and, let me say at the outset, continues the high standard set by this company. The 76-page book contains the eponymous *Pursuit* and also a shorter 'bonus' scenario – *The All-Seeing Eye of the Askali*.

Pursuit to Kadath itself is a well-crafted scenario, a classic cocktail of mystery and mayhem, which takes the investigators from the familiar surroundings of the Miskatonic University (Arkham, Mass) right across the world in an attempt to prevent an acquaintance from performing an unspeakable ritual!

All of the locations which the investigators will visit are presented in considerable detail. Particularly useful is the information about the Miskatonic University: this is painstakingly complete and will provide an excellent base for any campaign. There is also included a useful rates supplement on living as a student – even down to the type of clothes worn and skill in cooking! One minor criticism is that many of the maps are authentic ones of the period – a laudable idea, but marred by the fact that they have been reduced in size virtually to the point of complete illegibility.

There is one other aspect of this scenario which caused me some disquiet – the background mythos which is presented in this scenario in respect of a certain deity (to say which one would, of course spoil a rather large amount of the scenario's mystery) seems to me to be more than somewhat at odds with Lovecraft's own writings and also with some of the information in the main rules. Fortunately this forms a part of the background for the keeper only and with very little work can be reconciled with Lovecraft and *Chaosium*. This was a regrettable lapse on the part of *TOME*, but in a game system which was written as a 'labour of love' by a group of people who strove to recapture the atmosphere of brooding terror found in Lovecraft's work, it is fortunate that these misconceptions do not intrude into the body of the scenario.

These points apart, *Pursuit to Kadath* is a fine scenario which, if well managed, can produce and excellent 'crescendo of terror', but beware; the final scene could be a terminal experience for many of the investigators!

The bonus scenario – *The All-Seeing Eye of the Askali* is also well constructed. Set in Istanbul, the action centres upon the disappearance of an English archaeologist and soon develops into an investigation of a most unsavoury little cult! This may seem a most unoriginal plot for a scenario but the odd political ramifications, several groups of Russians – both Bolshevik secret police and White Russian exiles, coupled with interest from criminal elements in Istanbul and you have an excellent example of how to write a good *Call of Cthulhu* scenario – by taking a simple basic plot and covering it up with layer upon layer of confusion.

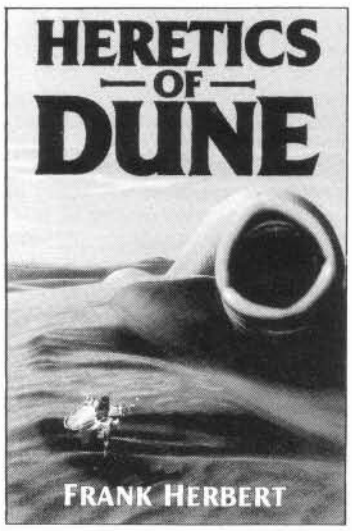
All in all, both scenarios are most creditable.

Presentation:	8	**Complexity:**	9
Playability:	7	**Skill:**	9
Enjoyment:	8	**Overall:**	8

Nic Grecas

Critical Mass *is a regular science fiction book review column, written by Dave Langford.*

Brain Death



Tensely the specialists hovered round the hospital bed. 'Absolute quiet, please. Absolute quiet for Mr Langford.' Outside, vast crowds of both the *Critical Mass* fans waited trembling for the latest sick-bed news. A Harley Street expert adjusted the real-ale dripfeed into Langford's haggard arm, whispering: 'God, what happened to him? Did he fall off Everest? Wrestle a rhino? Get breathed on by Gary Gygax™?'

'Worse than that, Doctor. He read the whole of L Ron Hubbard's *Battlefield Earth* in a single weekend.'

'The... *fool*. The poor, brave fool.'

I'm on the mend now, but must admit this trauma has left me briefly incapable of looking a big fat book in the eye. Thus, though *Heretics of Dune* by Frank Herbert [*Gollancz* 384pp £8.95] fills this month's Tasteful Cover spot, there's no actual review... besides which, I made my excuses and left after *Children of Dune*. Doubtless *Heretics* is as wonderful as *God-Emperor*; further reports may follow when I've convalesced, but don't hold your breath.

Battlefield Earth [*Quadrant* 819pp £8.95] should be popular with everyone who disagrees with all Langford reviews: I loathed it. Young chap liberates Earth from vile 'Psychlo' oppressors circa 3000AD, wiping out the entire Psychlo race in such style as to make Hitler greenly envious, and ends up owning the galaxy. This, adequate for a 1930's pulp novelette, is distended to 819 pages by merciless use of short one-sentence paragraphs, banal repetition, flatulent speechifying and other devices from when authors were paid by the line.

Particularly offensive is Hubbard's introduction, which tries to rewrite history and establish him as a major figure of Golden Age SF. Wrong. (Why do you think he's been out of print since then?) L Ron further explains that this book is real SF, with plausible science, no fantasy rubbish. Examples of plausibility: (1) Psychlos have a different periodic table. (2) Their world's entire atmosphere explodes on contact with uranium. (3) Their 'instantaneous conceptual knowledge transmitter', designed for alien brains, happens to work on humans. (4) They build tough armour: 'Here was a mark where an atomic bomb had hit it.' (5) Someone dissects a Psychlo and looks at the bits with an optical microscope. 'Their structure isn't cellular. Viral! Yes. Viral!' In mere paragraphs this someone, limited to primitive technology, has completely mapped the Psychlo nervous system using a multimeter and test prods. (6) A planet-busting atom bomb explodes! Pause. A second bomb, *which was sitting right next to the first*, explodes!! Pause. A third, a fourth... (7) A moon is reduced to its constituent electrons and nuclei, which show no urge to recombine. Therefore (?) the thing has a vast electric charge which zaps anything nearby. (8) Hubbard electrolysis: *molecules* flow along a wire. (9) Having 5 talons on one hand, 6 on the other, Psychlos use base-11 arithmetic – which we're told is *inherently* almost impossibly difficult, while decimal is the best and easiest in the universe no matter how many fingers you have: 'Whenever they discover it on some planet they engrave the discoverer's name among the heroes.'

Battlefield may sound worth looking at for its sheer laughable badness. No. It's dreadful and tedious beyond endurance.. In fact it's [*Editor's note: for legal reasons we are substituting a less actionable ending to this sentence*] not as good as *Foundation's Edge*.

A Theatre of Timesmiths by Garry Kilworth [*Gollancz* 185pp £7.95], his fifth novel, is a stab at the always interesting SF puzzle-environment situation: a bleaky atmospheric city is made a prison by surrounding ice-walls, and the half-senile computer which runs the central heating is close to failure. Why is the situation like this; how can our heroes escape? This kind of book demands a stream of small relevations en route to the big ones; Kilworth handles this well, concluding with a leap into metaphysics which might have taken me by surprise if I hadn't read too much Ian Watson. Effectively and colourfully written.

M John Harrison's *In Viriconium* [*Unicorn* 126pp £2.25] also stars an afflicted city; here the affliction itself is metaphysical, a *fin-de-siècle* langour. Viroconium is a carefully anachronistic melange of cities, beautifully described, exquisitely sleazy. Phrase after phrase evokes the Yellow Book atmosphere; a sinister dwarf has 'a massive signet ring which he treated nightly in powdered sulphur to maintain its tarnish.' Even the city's gods are trying low life, inventing horrors like 'donkey jackets, wellington boots and small white plastic trays covered in congealed food' while the plague zone grows. Oblique and enigmatic, but wonderful.

From the sublime to Brentford: Robert Rankin's *East of Ealing* [*Pan* 192pp £1.95] concludes a trilogy begun with *The Antipope* and *The Brentford Triangle*. It features perpetual motion, robots, time travel, Merlin, Sherlock Holmes and a microchip Antichrist plotting to stamp the Number of the Beast in bar-code form on every British hand. This profusion of plot devices does take the book rather too far over the top: its best feature is the very funny dialogue of heroes Pooley and Omally and I laughed like a drain at (eg) their appalled discovery that Eden was in Brentford, Babylon in Chiswick, and the Virgin Mary's birthplace in Penge.

Best book this month: *Pilgermann* by Russell Hoban [*Picador* 240pp £2.95]. Like *In Viriconium*, it uses anachronism effectively: the time is 1096-99 amid the incredible atrocities of the First Crusade, but the eunuch-hero Pilgermann (= pilgrim) has permeated all space/time since his death and speaks with the voice of the 20th century. Important point here for fantasy writers/gamers: Dante and Shakespeare achieved their power with heightened contemporary speech, and Hoban contrives terrific effects by mixing Jewish/Turkish metaphysics with today's esoterica of waves, particles and mathematical infinity. If you have the imaginative power you need not fake-archaic diction to blow readers' minds. *Pilgermann* is part historical novel, part fantasy (Pilgermann converses with dead folk, Christ and Death himself), part theological, wholly recommended.

The Descent of Anansi by Larry Niven and Steve Barnes [*Orbit* 278pp £1.95] is a quick, slick read: near-future attempt at a space-shuttle hijack. The familiar plot gimmick (cf *Ringworld*) is a superstrong, superthin cable which is 'one atom thick' (blurb), 'almost as thin as spider silk' (p146) and 'eight-tenths of a millimetre thick' (p15): you tell me. Fast-moving, predictable, inoffensive.

Frederick Pohl's *Starburst* [*NEL* 217pp £1.75] is also familiar – an inflation of his *Gold at the Starbow's End*, with its crew of doomed astronauts forced by their plight to Think Laterally, revolutionize science and become superfolk. OK at novelette length but Pohl just hinted at the details of their offstage apotheosis: but the more you hear about it the less likely it sounds, and the book becomes a prolonged anticlimax. A smooth read, yes, but the original story is diluted to insipidity.

Pavane by Keith Roberts [*Gollancz* 279pp £8.95] is a collectors' must – first complete British edition of this SF classic, with the formerly missing segment *The White Boat*. Glowing novel of the alternate world where the Spanish Armada won... A few centuries earlier, James Blish's finest novel *Doctor Mirabilis* [*Arrow* 318pp £1.95] tells the remarkable story of Roger Bacon.

Stuart Gordon's *Fire in the Abyss* [*Arrow* 322pp £1.95]: competent melodrama of Elizabethan knight hauled forward in time by rotten US experiments. *Bugs* by Theodore Roszak [*Granada* 400pp £1.95]: 'megashock novel of flesh-rending microchip horror' where bugs emerge from computer programs and bit people. *Someone's Watching* by Andrew Neiderman [*Arrow* 326pp £1.95]: yet again 'something stalks the young lovers in the empty building' and need I say more? Malcolm Bradbury's *Rates of Exchange* [*Arena* 301pp £2.95] may not be SF, but what the hell: set in an imaginary country, it's excellent and witty, and helped me recover from a stupor induced by the truly appalling *Battlefield Earth*.□

A four-part fantasy adventure in which you are the hero. If you did not complete last issue's adventure or are playing for the first time, you will now need to roll up a character – go to Getting Started, *below. If you have successfully completed last issue's adventure go to* 1. *You may also increase your Initial Constitution by 1 point. Also if your Honour is at least 3, gain 1 point of Honour.*

THE CASTLE OF LOST SOULS

Part Three: The Demon Road
by Dave Morris and Yve Newnham

GETTING STARTED
This is an adventure like the well-known *Fighting Fantasy Gamebooks*. Your fate will be determined by the decisions you make – along with a little luck. Read only those numbered paragraphs you are sent to in the text – reading any out of turn may ruin the adventure. You begin by determining your *characteristics*.

1. Roll one die. Add 5 to this number. The total is your *Fighting Prowess*. The higher the score, the better you are at swordplay etc.
2. Roll two dice and add 10. This is your *Constitution*. A high score enables you to resist hardship, disease and poison, and gives you the strength to fight on even when badly wounded.
3. Roll one die and add 5. This is your *Cleverness* – how fast you can think and act in an emergency. Your *Cleverness* helps when you are trying to jump clear of a hidden trapdoor, hide from a pursuer and so on.
4. Roll one die and add 3. Add 1 more if your *Fighting Prowess* is 7 or less. Add 1 if your *Constitution* is 14 or less. This is your *Magical Fortitude*. The higher it is, the better chance you have of resisting the effects of hostile sorcery.

What you have just done is called *rolling up a character*. Note down your scores in each characteristic on the *Adventure Record*.

Adventure Record

Characteristic	*Initial Score*	*Current Score*
Fighting Prowess		
Constitution		
Cleverness		
Magical Fortitude		
Honour		

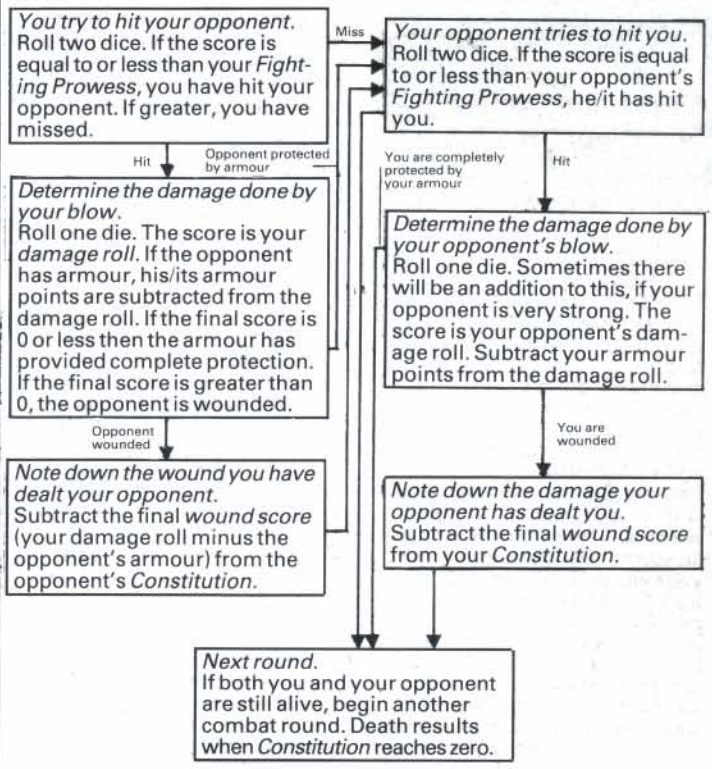
Armour

Gold Pieces

Potions

Other

Combat
When you have to fight, you will be told the opponent's *Fighting Prowess, Constitution* and armour. Note these down before starting.
A fight consists of a number of *combat rounds*. During each round, both you and your opponent get to strike at one another. The sequence for each combat round is as follows:



Keeping Track of Your Characteristics
Keep careful note of your characteristics on your Adventure Record. Sometimes these characteristics, especially *Constitution* will change.

Armour
The armour you are wearing reduces the damage you take from a blow. Your opponents will often have armour as well. In the case of monsters, this usually represents their tough skin rather than being actual armour. 1-point armour is leather (or thick hide); 2-point is chainmail (or horny scales, like a dragon's). You start your adventure with chainmail armour, which will absorb 2 points from the damage of any blow that strikes you. Note this down on your Adventure Record.

Equipment
Note down your equipment on the Adventure Record. As well as the chainmail, you have a sword, a dagger, a bow and six arrows, a backpack for holding treasure, a *Potion of Healing* (see below), a lantern, flint, tinder, 40 gold pieces, magical boots, a teardrop, a fragment of armour, a four leaf clover, and a crystal ball. Whenever you pick something up during the adventure, note it down on the adventure record.

The Potion of Healing
You start with a flask containing one dose of this potion. When you drink it (which you can do at any time except during a combat), roll one die and add 3. This is the number of *Constitution* points you recover. The potion cannot, however, increase your *Constitution* above its initial score.

Honour
The more chivalrously you behave during the adventure, the more *Honour* you will acquire. Conversely, you lose *Honour* by behaving in an underhand fashion. In many cases it may seem easier to take a dishonourable course of action, but be warned that this could make parts of your subsequent adventures more difficult. You begin with 5 points of *Honour*.

The Adventure
You are the Champion of the Greengosh family, chosen by it's head, Hogron. He hired you to rescue his father's soul, captured and taken to the castle of the demon, Slank. To do this Hogron told you that you needed some magical boots, a teardrop, a fragment of armour from the most chivalrous knight, a four leaf clover, a crystal ball, the ashes of a saint and the hair of a nun. These last two items you have yet to collect and are hoping to do so on the journey to the castle. Go to **1**.▷

1: You take breakfast with the Greengosh family. Few of the brothers seem talkative so early in the morning. Some glower from obvious hangovers and one or two stare bemusedly at you as though trying to place your face. 'This is the noble champion who will rescue our father's soul!' declares Hogron suddenly, and everyone sits up. Perterra Greengosh watches you with a look of palpable skepticism which you find disturbing in one so young. The butler brings you your weapons and backpack. 'I have had Mortlake pack some provisions for your journey,' Hogron continues. 'And you will also find in your pack a small pot containing four applications of a magical *Salve of Healing*' (a rather foul smelling preparation made from rancid milk, animal fat and rotting vegetables which actually has remarkable healing properties; spreading it on your wounds after a fight will restore 4 points to your Constitution each time it's used. Note it with your other items on the Adventure Record). Remember, you only have enough for four applications.

You take a few moments to prepare yourself for the great trials that await you. Will you succeed, and live on in legends until the end of time? Or will you sink into the mists of obscurity, lost to some nameless fate in a far-off land? Only the future will tell.

You pull on the magic boots and take up your belongings. Hogron, napkin still in hand, accompanies you as far as the dining room door. 'I wish you good luck in your venture,' he says through a mouthful of toast. 'I can offer you no help or advice save these two snippets of information – first, I have heard that the two principal goblin tribes of the Mungo Hills are the Drans and the Kabbagoos, and that one or the other tribe are inveterate liars. Secondly, it is said that strange phantasms can appear in the mists enveloping the Swamps of Bosh. These phantasms can cause a traveller no hardship as long as he or she disregards them. And now, farewell!'

You leave the Greengosh mansion and make your way to the town's west gate. Somewhere on your journey you must find a saint's ashes and the hair of a nun. But for now all that occupies your mind is that it is a glorious morning and you are about to embark on another challenging adventure. Turn to **42**.

2: Ahead of you the horizon is lost in a blur of mist. Realizing that it will be difficult to find wood to start your campfire in the dank Swamps of Bosh, you start to gather kindling as you descend the trail. As you reach the low-lying moors and marshes of Bosh your progress is slowed considerably, for you have to wend your way around tracts of treacherous mire. Out of the corner of your eye you notice something – a crystal ball, just off the path to your left! It looks unsettlingly like the one you should have in your backpack. Will you go over to this crystal ball to examine it (turn to **25**), check that the original ball is still in your backpack (turn to **53**) or simply walk on (turn to **94**)?

3: You walk on at brisk pace. You are on your way out of the hills by mid-afternoon. Up ahead of you, you see that the trail forks in two. One way will take you on into the Swamps of Bosh (where you are headed), but the other presumably leads to the notorious Dragonbreath Canyon (where you definitely do not want to go). Beside the fork there is a large flat rock on which squat two tiny, shrivelled goblins with large heads and a shock of white hair over their sharp, wily faces. 'Are you a Dran or a Kabbagoo?' you ask the first goblin as you stride up to them. He answers so indistinctly that you cannot hear him, but then the second goblin pipes up: 'He said he's a Kabbagoo. Are you deaf or something?' Ignoring his disrespectful attitude, you demand of the second goblin which route you should take to reach the Swamps of Bosh. 'Swamps of Bosh?' he replies. 'You want to go left.' As you set off, he calls after you: 'Go on, push off to Bosh!' Both goblins start giggling, but you cannot be bothered to go back and teach them a lesson. Will you take the left-hand path (turn to **84**) or the right-hand path (turn to **73**)?

4: He jumps and weaves with confusing speed, and he will be a difficult foe to beat.

Toll Collector: *Fighting Prowess*: 9; *Constitution*: 10; No armour.

If you win, turn to **18**.

5: Your sudden attack surprises the robbers, who took you for a fellow highwayman. You kill one of them with a single blow. Two more are occupied holding the captives, so you have four to fight:

'Headcut' Ahool: *Fighting Prowess*: 6; *Constitution*: 6; 1-point armour.
Ipcoll the Sour: *Fighting Prowess*: 4; *Constitution*: 6; 1-point armour.
Uknor the Barbarian: *Fighting Prowess*: 5; *Constitution*: 8; No armour.
Lirripon Drool: *Fighting Prowess*: 6; *Constitution*: 5; 1-point armour.

All four of them get to strike at you each round. If you drank the potion, however, you can strike back at *three* of them every round! If you actually manage to beat them all, turn to **86**.

6: The mist's fingers poke and pry, stroke and search, around your backpack. You realize that the mist is like an entity – a wraith which creates illusions to try and trick you. You are not fooled. Turn to **30**.

7: After almost an hour you have not got any closer to your destination. It is obviously time to try something else, and you search in your backpack for inspiration. Turn to **72**.

8: It takes real courage to attack a lammasu – no brains, just courage...

Lammasu: *Fighting Prowess*: 10; *Constitution*: 20; fur counts as 1-point armour.

You can escape after three rounds by running off (turn to **44**). If you kill the lammasu, turn to **95**.

9: The man, whose name is Garl, feeds you with a delicious and nourishing stew. The wine he offers is also excellent – nothing like the rough homebrew you had expected. Garl is obviously even more drunk than you thought. He sits in his armchair watching you eat, taking great gulps from his mug and saying things such as 'You are an adventurer who has performed deeds of great credit while I am but a hermit with a dubious past. Yet when we belch, where then is the difference between us?' Finally, noticing you stifle a yawn, he shows you to your room. Will you go to sleep (turn to **46**) or sit up and keep watch (turn to **74**)?

10: You identify some tracks leading to the other side of the valley. Following these, you are led to a sort of shrine. Turn to **90**.

11: You are walking against a freezing wind. You see a darkness on the horizon beyond the castle. The storm will soon engulf you. The whole sky darkens as the clouds billow up from the horizon and white stripes advance to hide the castle from view. Hailstones the size of a man's fist pound down all around you. If you cannot find refuge from the storm quickly you will be pummelled to death! Even the mist disperses, taking shelter wherever it may. One of the tendrils of mist drifts down into the ground where you see a hole like the burrow of a large animal. If it is a burrow you may have to fight its occupant – but that is certainly better than being battered to death by the hailstones. You descend into the hole. Turn to **21**.

12: Roll one die for the damage your arrow does. To bring the Chonchon down you must roll 4 or more – otherwise, although winged, it still manages to fly off (turn to **41**). If you bring it down, turn to **59**.

13: 'Ho there!' he cries, struggling with the fishing rod. 'A fine one has taken the bait this morning, but I need a net before I land him. Will you hold the rod a few minutes while I fetch one from my cottage?' You can do as he asks (turn to **97**) or decline and go on your way (turn to **68**).

14: Four of the robbers see you coming and leave their comrades to massacre the guard while they deal with you. You will have to fight all four at once – they will each get to try and hit you every round. If you drank the potion, you yourself will get three strikes every round (for the duration of this fight only!).

Emaj Dogbreath: *Fighting Prowess*: 3; *Constitution*: 5; 1-point armour.
Ipcoll the Sour: *Fighting Prowess*: 4; *Constitution*: 6; 1-point armour.
'Headcut' Ahool: *Fighting Prowess*: 6; *Constitution*: 6; 1-point armour.
Uknor the Barbarian: *Fighting Prowess*: 5; *Constitution*: 8; No armour.

If you beat all four, turn to **79**. If you decide you cannot beat them, you can escape by running off towards the hills (turn to **50**).

15: You open the phial and let the tear fall into your own eye, thinking perhaps that it will show you the true route to the castle. Unfortunately this does not work – and you have now used the teardrop (remove it from your Adventure Record). You grit your teeth and trudge on. Turn to **82**.

16: By the time you reach the tree, the strands of of hair are no longer there. Or perhaps they weren't there in the first place... You continue on your way. Turn to **6**.

17: You step back from the door as Garl's ponderous footsteps approach. You watch as the latch is slowly raised. The door swings open and Garl stands there axe in hand, blinking as his eyes become accustomed to the darkness. With a yell you swing your sword – turn to **64** for the fight; because he is surprised Garl will not get to strike back in the first round.

18: You climb down under the arch of the bridge and search through his belongings. You get 18 Gold Pieces and a magical *Potion of Dazzling Speed*. Note these down on your Adventure Record. After dumping the Toll Collector's body in the river you press on. Turn to **70**.

19: You scramble frantically up the cliff. A voice calls up from below – to your astonishment, the lammasu can talk! 'Look here,' it says, 'for one thing I can jump that high anyway, let alone fly, so you might as well come down. More importantly, I seem to have this bloody great thorn thing stuck right through my paw.' Will you

climb down to help the lammasu (turn to **60**), or stay where you are (turn to **35**)?

20: Lose another point of *Honour* – though you must surely have none left by now! You hide the bodies in a ditch by the side of the road. Gorbran had 9 gold pieces in his belt-pouch – a modest profit, but one which warms your evil heart. You continue on your way. Turn to **66**.

21: The hole is damp, yet it is a great relief to be out of the icy bombardment. You hear a soft squelching. To your horror the surrounding 'walls' are closing in. A liquid oozes from them and trickles down around your feet. Your feet – as you look down to see they are being sucked into the 'mud'. An odour like bile rises about you. You cannot escape, as your legs are trapped and you feel as though the strength is being drawn from you – as a piece of food might feel in an enormous stomach, perhaps! You have only moments in which to act. Desperately you search your backpack for something to use. Will you try using the ashes (turn to **36**), the *Salve of Healing* (turn to **51**), or the teardrop (turn to **77**)?

22: The instant you strike the first spark from your flint, the Marshons rush forward eagerly towards the source of light. You are engulfed by hundreds of slippery, clambering bodies. More and more Marshons surge into the struggling horde, anxious to see the light, and you are soon overwhelmed and crushed by the stampede. Your adventure ends here.

23: You wend your way up to the hut and rap smartly on the door. A small flap opens and a bloodshot eye peers out at you. Then you hear bolts being drawn back and the door is opened by a heavyset man in red and black robes. Seeing you, he smiles and holds up the jug of wine he has in one hand. 'As the sun sinks in its own blood and night strokes the land with fingers of shadow, let us drink together and pass merry comment on the transience of things!' It is clear he has imbibed several jugs of wine already, as he seems to be slurring his words somewhat. Will you accept his offer (turn to **9**) or decline and leave, preferring to camp outside for the night (turn to **33**).

24: It occurs to you that if someone has left fresh flowers by the idol, there may be a religious community nearby. Perhaps you could get one or both of the items you need? Roll two dice, attempting to score less than or equal to your *Cleverness*. If you succeed, turn to **10**. If you fail, turn to **76**.

25: A bank of mist rolls in front of you. You walk forward through the mist but cannot find the crystal ball anywhere. Somewhat perplexed, you decide to return to the path and continue on. Turn to **94**.

26: You have fallen victim to a spell of blood thinning! In future, whenever you are wounded you must deduct 1 extra point from your *Constitution*. Whilst you bemoan your ill-luck, the detestable chonchon shrieks with laughter and flies off into the mists. Turn to **41**.

27: You trek on towards the castle, but every time you glance away from it you look up to find it is in a different location. Nor do you seem to be getting any closer. You decide to try one of your items. Turn to **72**.

28: The gods do not want their shrine sullied by the likes of you. They send one of their servants – a huge, halberd-wielding warrior clad in white armour who steps from a shining rent in the air in front of you. You are so taken aback by his sudden and miraculous appearance that you do not get to strike back on the first round. After that the fight proceeds normally.

Angel Executioner: *Fighting Prowess*: 8; *Constitution*: 14; 2-point armour.

If you beat him, he turns into a stream of clear water and flows away. Turn to **39**.

29: You help the robbers to kill the last guard. Lose 1 point of *Honour*. One or two of the robbers start pushing the old man around while the rest go over to look at the palanquin. You hear a shriek and they bundle a white-robed damsel with long black hair out onto the road. One of the robbers shouts out that the old man has only a few gold pieces. 'In that case,' snarls the leader, spitting into the dust, 'we'll have to entertain ourselves as best we can, won't we, lads?' You are not quite sure what to do now. You can attack the robbers and try to help the old man and the girl escape (turn to **96**) or simply slink away while the robbers enjoy their 'entertainment' (turn to **66**).

30: Since it is now getting late you start to look around for somewhere to make camp. You soon find a patch of high ground and get a fire going with the wood you collected earlier. After a light supper you settle down and go to sleep.

You come awake sudddenly. Hours have passed – the fire is just glowing embers now. Creatures are stirring in the darkness all around you. Slowly you sit up. Your camp is surrounded by hordes of Marshons. These are small, hairless, leathery creatures with webbed hands and large, lidless eyes. They have been attracted by your fire and the starlight glinting off your sword, stuck in the ground beside you. They move around you like moths around a candle. From what you have heard, they eat only fungus and swampweed – but nonetheless you are in the most deadly peril from them for, if they press forward towards the light which has attracted them, you will be smothered and crushed by the countless hundreds of them. What will you do? You could toss your sword away in the hope that they will scurry after it (turn to **93**), or light your lantern (turn to **22**) or – if you have one – you could use your *Ring of Light* (turn to **67**).

31: He scratches the back of his neck. 'Don't know about the strand of hair,' he says after some thought – 'don't nuns shave their heads when they enter a convent, anyway? But there is a sort of shrine not too far from here where some old holy man was buried. Maybe he was a saint.' He gives you directions and you set off in search of the shrine. Turn to **90**.

32: The creatures attacking you are chonchons. These disembodied heads fly using their large veined ears as wings and attack by biting with their chisel-like teeth. Three of them fly in to engage you:

First chonchon: *Fighting Prowess*: 5; *Constitution*: 8; No armour.
Second chonchon: *Fighting Prowess*: 4; *Constitution*: 4; No armour.
Third chonchon: *Fighting Prowess*: 7; *Constitution*: 5; No armour.

They will each get to strike at you every round, but you can only attempt to hit one at a time – unless you drank the magic potion, in which case you can attempt three blows a round for the rest of this combat. If a chonchon is down to 2 or fewer points of *Constitution* at the end of any round, it will fly up out of combat. If you are still fighting at least one of the chonchons after four rounds, turn to **65**. Otherwise turn to **91**.

33: You spot a niche in the ridge and scramble up the slope to it. The ledge is quite wide, and you are able to comfortably stretch out on it. You decide it is a good place to spend the night – wolves and the like will be unable to reach you. You awaken early the next morning. Add 3 *Constitution* points for your rest. You gather your belongings and continue onwards. Turn to **68**.

34: You stumble on, only to trip over a clump of turf and fall flat on your face in the mud. Picking yourself up, you scowl, set your jaw and start trudging doggedly towards the distant castle. You decide to look for inspiration in your backpack. Turn to **72**.

35: 'You're being remarkably unhelpful,' says the lammasu coolly. 'I mean to say, why do you humans have to be so preposterously timid, anyway?' It walks off as proudly as its limp will allow. After some time you decide it's safe to lower yourself to the ground and go on. Turn to **3**.

36: You empty the ashes into the 'hole' and, with a sound very like a cough, it spits you out into the open. Luckily the hailstorm has now passed. Turn to **27**.

37: You clamber through the bedroom window and escape into the night. You trek for several miles with only the wan moonlight to guide you. When you stop to check your belongings, you are distressed to find that you left behind half your cash in the hurry to get away. Deduct this from the gold on your Adventure Record. Cold, tired and impoverished you drift into a restless slumber and awake early the next morning. Turn to **68**.

38: On a plinth in front of the idol, which depicts the god Lurga during his thirty-seventh Tribulation, you find a vase containing fresh flowers. You should note these down on your Adventure Record if you decide to take them. Will you now carry on towards the Mungo Hills (turn to **71**), place an offering of gold on the plinth (turn to **48**), or investigate further (turn to **24**)?

39: You reach into the silvery glow and take the urn. Peeking within, you see that it contains a handful of ashes. You put the urn in your backpack and set off again. Turn to **71**.

40: Norwena runs off shrieking. You roll Gorbran's body into a ditch – discovering 9 gold pieces in his belt-pouch as you do so – and continue on your way. Turn to **66**.

41: You continue on for some time but you still do not seem to be getting any closer to your objective. Perhaps the crystal ball will prove of use now? You take it from your backpack. Turn to **98**.

42: You set out at a brisk pace and soon leave the fields and meadows around the town far behind. After some time you come to a river and, seeing a bridge only a few hundred yards away, you walk along the bank to it. As you are about to cross the bridge, however, a tall slender man in grey robes appears from under the arch of the bridge and calls up to you that you must pay a toll of 4 gold pieces to cross here. Will you pay him the money (turn to **52**), or will you ignore him and cross anyway (turn to **62**)?

43: A small band of robbers has attacked a group of travellers. Two guards lie dead in the road and a third is battling against impossible odds to prevent the robbers from getting at the palanquin he was accompanying. You see an old man with a staff cowering beside the palanquin. Will you: Help the guard and the old man? (turn to **45**). Help the robbers? (turn to **29**). Avoid getting involved at all? (turn to **63**).

44: The lammasu swipes at you as you turn to flee – roll one die to determine the damage done by its raking claws. Your armour protects you from this as usual. If you are still alive, you run off. For some reason the lammasu does not pursue you. Turn to **3**.▷

45: If you have a *Potion of Dazzling Speed* there is time to drink it now before you engage the robbers. Considering the odds you face, it may well be a good idea – but of course, perhaps you'd rather save it for when you face the demon... Decide, and then turn to **14**.

46: You awaken with a start, instantly aware of danger. You hurl yourself to one side just as an axe crashes down. A fraction slower and your head would have been split like firewood! You find your sword. Facing you in the half-light is Garl, wielding the massive axe as though it were a toothpick. You have removed much of your armour in order to sleep more comfortably – it will only absorb 1 point of damage from Garl's blows in this fight. Turn to **64**.

47: You hastily nock an arrow onto your bow and take aim at the retreating chonchon leader. To hit it, you must roll your *Fighting Prowess* or less on two dice. You have one chance to do this before the chonchon is out of range. If you hit, turn to **12**. If you miss, turn to **41**.

48: Deduct the amount you decide to leave from your current gold. You utter a short prayer to Lurga in which you compare your current adventure to his ninth Tribulation. There is no response from the god. Will you now carry on towards the hills (turn to **71**), or investigate further (turn to **24**)?

49: As you step towards the urn, a shower of glittering particles forms a cloud in front of you. This rapidly coalesces to form a warrior in shining white armour who advances to attack you.

Angel Knight: *Fighting Prowess: 7; Constitution*: 11; 2-point armour.

If you beat him, he vanishes like mist. Turn to **39**.

50: The robbers quickly give up the chase and go back to loot their victims. You press on briskly towards the setting sun, determined to put several miles between you and the robbers. Turn to **66**.

51: You drop your remaining supply of the *Salve* into the 'hole', which is unimpressed by the substance's foul taste and hurriedly spits you out into the open air. The hailstorm has now passed. Turn to **27**.

52: You throw the four coins down to him and he pockets them. You can now continue on your way (turn to **70**) or ask him if he knows where you can get the last two items you need (turn to **31**).

53: As you open your backpack a thick bank of fog engulfs you, obscuring your vision for a moment. When you look into the pack, you find that the items you have collected to deal with the demon have gone! What will you do now – go back and tell Hogron that the mists stole your equipment (turn to **80**) or walk on (turn to **88**)?

54: The girl throws up her arms to the heavens with a howling scream. The skies answer with a thunderous rumble, and you see lightning flash between the clouds. Seeing the power of her prayer, the robbers turn and flee. She goes over to the old man and obviously find he is still alive, for she revives him with a simple *healing* spell. They come over to you and the girl tells you that her name is Norwena and the old man is Gorbran. They and their guards were on their way to the convent of the Sisters of Pure Adoration when the bandits attacked. Since they now lack guards, you agree to escort them – Norwena admits that her prayer-magic looks more impressive than it actually is, and a skilled swordsman might come in handy. Turn to **61**.

55: As you walk on, a few tendrils of mist return to swirl about you. You do not mind now – the mist is like an old travelling companion.

Then, in the distance, you see the Castle of Lost Souls. It cannot be more than a few miles away! However, when you look up again after going only a few hundred yards, you find that the castle is no longer straight ahead of you! You walk towards it for almost an hour, keeping your eyes on it the whole time, but you do not seem to be getting any closer. Presumably the demon Slank has set enchantments around his castle to keep unwelcome visitors away, so what will you do now? You could just continue marching towards the castle, keeping your eyes on it continually so it does not change location again – turn to **11**. Or you could use an item from your backpack – turn to **72**. If you would like to try something else, turn to **83**.

56: You are in a sacred place. The gods look into your heart and see your past actions. If your *Honour* is 7 or more, turn to **39**. If your *Honour* lies between 1 and 6, turn to**49**. If you have no *Honour*, turn to **28**.

57: Since Norwena must have her head shaved anyway when she joins the Order, the Mother Superior is happy to give you a long, black strand of hair. You put this in your backpack and continue your journey westwards. Turn to **75**.

58: You ransack his home in search of treasure he may have looted from travellers. You find a *Potion of Healing*, a *Ring of Light* and 4 gold pieces. Under the floorboards you are also revolted to discover human bones from over thirty bodies, neatly arranged in boxes with notes on the quality of the meal each person provided. You pass the rest of the night in a fitful sleep full of harrowing nightmares and depart this dreadful place before the sun is up. Turn to **68**.

59: You walk over to where the chonchon leader has fallen. The arrow has torn its ear but it is still alive and thrashing. You grind it into the mud with your boot. Noticing a gold ring through its left ear, you take out your dagger and cut this free. The ring is large enough to fit around your wrist and is in fact a *Wristband of Lightning*. Note this down on your Adventure Record and turn to **41**.

60: 'Awfully decent of you,' says the lammasu as you draw the thorn from its paw. 'Rather embarrassing really – can't think how I came to tread on the damned thing! If you're heading west let me give you some advice. There are two tribes of goblins in these hills – the Drans and the Kabbagoos. You can never tell the difference between them because they mix freely and wear the same outlandish clothes. The only thing is that the Drans always tell the truth and the Kabbagoos always lie. I hope that's of some help to you.' After thanking you again, the lammasu takes its leave of you. Gain 1 point of *Honour* for helping this noble beast. Turn to **3**.

61: It occurs to you that if you escort them to the convent, the Sisters will probably be quite happy to give you a few strands of nun's hair. If you decide to do this turn to **69**. Of course, if you are the treacherous sort you could just grab the damsel right now and shear her hair off (in which case, turn to **89**).

62: With astonishing speed and agility he leaps up and lands on the bridge in front of you. As he does so, he draws a long curved sword from the scabbard slung across his back. 'The fine for non-payment of the toll is 9 gold pieces,' he says with a wry smile. 'And the penalty for non-payment of the *fine* is...' He glances significantly at the gleaming blade of his sword. Will you now pay him 9 gold pieces (turn to **87**), or do you prefer to fight (turn to **4**)?

63: You leave the road and sneak around the commotion. You continue on into the hills. Turn to **66**.

64: You realize that Garl is not a human being at all, but a cold-hearted Ogre hungry for your flesh!

Ogre: *Fighting Prowess*: 6; *Constitution*: 13; No armour.

Because of his great strength, add 1 point to the die when rolling the damage for his blows. If you beat him, turn to **58**.

65: The fourth chonchon, which has been hovering over you watching the fight, now starts to beat its ears furiously and fly off across the marsh. If you defeat any remaining chonchons within two rounds (refer back to **32** if you can't remember their characteristics) you can try to bring down the escaping leader with an arrow – turn to **47**. If the combat goes on for longer than two rounds then the leader is out of bowshot – if you kill or drive off the remaining chonchons after that, turn to **41**.

66: Night is closing in as you enter the rolling, dusty landscape of the Mungo Hills. High on a ridge you see a ramshackle hut with a narrow, twisting path leading up to it. You can go and seek shelter for the night at the hut (turn to **23**) or else make camp out here in the open (turn to **33**).

67: You hold up the ring and cause it to emit a brilliant flash. The Marshons clutch at their eyes and fall back, whimpering, blinded by the light. They scurry off into the safety of the night. Turn to **78**.

68: About mid-morning you are just passing between two hills when you come face-to-face with a lammasu – a winged lion with an almost human face! However, it makes no immediate move to attack. You recover from your moment of petrifaction and consider your next action. Will you draw your sword and fight it (turn to **8**), climb the cliff out of its reach (turn to **19**) or wait for it to move (turn to **85**)?

69: You escort Gorbran and Norwena safely to the convent. The Sisters of Pure Adoration are very grateful. If you have any wounds, they use their healing magics (restore your *Constitution* to its Initial score) and if you are subject to a curse they will

lift it for you. They give you a hearty meal and a comfortable bed for the night. In the morning, will you continue on your journey (turn to **75**), or will you first ask them for a nun's hair (turn to **57**)?

70: The path up into the Mungo Hills takes you along a valley. As you walk, you notice a stone idol down in the valley. Will you detour to inspect it (turn to **38**), or carry on along the path (turn to **71**)?

71: You trudge on for many miles. It is late in the afternoon and the sun is dipping towards the rolling Mungo Hills ahead of you. You are just estimating whether you will be into the hills by nightfall when you see a skirmish of some kind some distance away. Will you go closer to investigate (turn to **43**), or will you go out of your way to avoid getting involved (turn to **63**)?

72: Which of your items will you use? Perhaps the four leaf clover (turn to **92**), the little girl's teardrop (turn to **15**) or the gypsy's crystal ball (turn to **98**)

73: The trail takes you down out of the hills. Increase your Initial *Cleverness* score 1 point. Turn to **2**.

74: After two hours or so you are almost nodding off when a slight noise jerks you awake. You creep over to the bedroom door and peer through the keyhole. Garl is moving around laying the table for a meal. After putting out a fork and long sharp knife he comes to your door. You realize he is about to listen at the keyhole, so you pretend to snore. He turns away from the door. Peering out again, you see he is taking a huge axe out of a cupboard! Will you gather your things and make a getaway via the bedroom window (turn to **37**), or draw your sword and get ready to fight him if he comes in (turn to **17**)?

75: It is a fine morning and you enjoy your walk up into the rolling landscape of the Mungo Hills. After a little while you come to a stream where a burly man sits fishing. Will you greet him (turn to **13**), or pass by (turn to **68**)?

76: You cannot find any tracks to support your theory. With a shrug you turn away from the idol and press on towards the hills. Turn to **71**.

77: You open the phial and tip out the teardrop, but to no effect. You can feel the stinging secretion on the walls eating into your skin. Will you now use the ashes (turn to **36**) or the *Salve of Healing* (turn to **51**)?

78: You drift back off to sleep and pass the rest of the night in comfort – apart from the clouds of gnats and the occasional faroff howl of moorland monsters. You wake at dawn. Add 2 points to your *Constitution* for the rest. You eat a hearty breakfast and then press on deeper into Bosh. Turn to **55**.

79: Seeing you defeat four opponents single-handed, the remaining robbers turn tail and flee. Gain 2 points of *Honour* for your dashing rescue of the damsel who now steps out of the palanquin. Her expression registers a momentary disapproval at your bloodied and travel-soiled appearance. Then she smiles and thanks you for your intervention. The old man gets up, retrieves his staff and walks over to you. You glance at the guard who was valiantly fighting on to protect the palanquin, but you see that the robbers managed to slay him. The old man explains that he is Gorbran, a servant of the Sisters of Pure Adoration. He was escorting the damsel – whose name is Norwena – back to the convent, where she is to be initiated into the Holy Order. Since they now lack guards for their journey, you can accompany them. Turn to **61**.

80: You make your way back up into the Mungo Hills. The two goblins are very amused to see you returning – so much so that one of them declares between giggles that he is a Kabbagoo. You travel on eastwards and, late in the afternoon of the second day, you arrive back at the town. Hogron is furious. He berates you for your incompetence in losing all the items and finally dismisses you. Your reputation in tatters, you gather your belongings and leave town. You have failed.

81: You resist the spell's effect. Seeing this, the chonchon snarls and starts to fly away. You can try to bring it down with an arrow. Turn to **47**.

82: As you go on a soft, low beating comes across the bleak moors. You listen to the sound and it seems to form words – *slay, slay, slay...*

You look up to see four dark shapes swooping down through the mist towards you. If you have a *Potion of Dazzling Speed*, there is time to drink it now before you are attacked. Cross it off your Adventure Record if you do. Then turn to **32**.

83: You could try heading for the castle by an indirect route, either to the right or left of where it actually seems to be (turn to **7**). You could try closing your eyes and heading on blindly in the direction you last saw it (turn to **34**). Or you could use an item from your backpack (turn to **72**).

84: You proceed along the trail, hoping that you have made the correct choice and that you will soon be in the Swamps of Bosh. Just then, a rumbling comes from below your feet. The ground shakes and great fissures and cracks appear across the path. You fall and are engulfed by scalding steam that issues out of the depths of the earth. You cannot see, and when you try to cry out the steam sears your throat. You have taken the trail leading to Dragonbreath Canyon, but you will never live to reach that terrible place. Your adventure ends here.

85: The lammasu holds up its paw to show you that there is a large thorn stuck right through it. Then, to your amazement, the lammasu speaks: 'Um, I seem to have this thorn...' You realize that the poor creature means no harm and decide to help it. Turn to **60**.

86: The remaining two robbers let their captives go. The old man starts to hobble away, only to be felled by a throwing knife in the back. The girl drops to her knees, apparently crying. 'Quite impressive,' growls the leader, referring to your swordplay. 'I've seen better,' replies his equally laconic accomplice.

Black Rat: *Fighting Prowess*: 8; *Constitution*: 11; 1-point armour.
Fafnir: *Fighting Prowess*: 8; *Constitution*: 13; 1-point armour.

You will have to fight them both at once. If you drank the potion it has now worn off. If you are still alive after two combat rounds, turn to **54**.

87: You grudgingly hand him 9 gold pieces. You can now continue on your way (turn to **70**) or ask him if he knows where you could find the two items you need (turn to **31**).

88: You have gone on only about a hundred yards when you suddenly come upon all your missing equipment. It is lying in a neat pile directly in front of you. Delighted at this happy change in your fortune, you gather up the items before continuing on your way with a spring in your step and a merry tune on your lips. Turn to **6**.

89: You seize Norwena and draw your sword to cut her long black tresses. Gorbran thinks you are attacking her and jumps on your back. You shake him off, but he hits his head on a rock and lies very still. Norwena starts screaming and you have to hit her quite hard to shut her up. Lose 1 point of *Honour*. You cut off Norwena's hair and put it in your backpack with other items. If you consider Gorbran a saint you can also burn him and collect the ashes. Will you now release Norwena (turn to **40**) or kill her as well (turn to **20**)?

90: The shrine consists simply of a marble dome supported by three thick pillars. Within, on a table of rock, you can see a verdigris-stained urn. As you step between the pillars a silvery light appears out of nowhere to halo the urn. If you wish to stay, turn to **56**. You can flee to the hills, in which case turn to **71**.

91: Hovering directly above your head, the fourth chonchon glares down. '*Nemo me impune lacessit!*' it hisses. It is obvious that it is not wishing you well, because the next moment you feel a hostile spell closing around you. Try to roll your *Magical Fortitude* or less on two dice. If you succeed, turn to **81**. If not, turn to **26**.

92: Some people claim that a four leaf clover placed under the tongue prevents one from speaking anything but the truth. But what use is such an old wives' tale to you now? You replace the clover in your backpack and trudge on in the direction you imagine the castle to be. Turn to **82**.

93: You hurl your sword away and the Marshons scurry after it. They seize the gleaming object and carry it off. As they recede into the night you can hear their shrill, bubbly voices disputing ownership of this new prize. You are safe, but from now on you will have to use a dagger instead of a sword in combat, so all your damage rolls must be reduced by 1 point. Turn to **78**.

94: Just ahead of you, draped over the gnarled branches of a tree, are several strands of long black hair. Could they be nun's hairs? You could open your backpack (turn to **53**), go over to the tree (turn to **16**) or ignore it and walk on (turn to **6**).

95: You step past the lammasu's body. As you do so, you notice a large thorn stuck right through its paw. Just as well you killed it – it was probably in a vile temper and might have attacked someone. Turn to **3**.

96: Do you have a *Potion of Dazzling Speed*? If so, you would be well advised to drink it before attacking the robbers. Remember to cross it off your Adventure Record if you do so. Now turn to **5**.

97: You take the rod from him and soon find that you are barely able to hold onto it – the fish is putting up quite a struggle. Soon the big man returns with a net and takes the rod. With a mighty effort he draws up a spined, vicious looking fish the size of a large dog. 'Quite a whopper!' says the man, showing a set of sharp white teeth as he grins. 'How rare to find a person in these days of selfishness and antagonism who is prepared to lend a hand to a fellow creature! Allow me to offer my *Ring of Light* as a gift for your magnanimity. Moreover, and as a special favour to you, today I shall dine on fish.'

You are not quite sure what he means, but you take the magical ring and thank him before going on your way. Turn to **68**.

98: When you gaze at the castle through the crystal ball, a shimmering path of green light is visible leading through the swamp. Holding the crystal ball in front of you, you make your way along the path. You have been walking for only a few minutes, intent on the ground diretly in front of you, when you notice a dark shape looming ahead. You glance up from the crystal ball and almost drop it in shock. You are at the castle gates.

A mixture of luck and skill has brought you to the terrible Castle of Lost Souls. You stand where no living person has ever stood.

But have you the courage to enter...? Find out next issue!□

RuneRites *is a regular monthly column dealing with readers' ideas for* RuneQuest, *edited by Dave Morris.*

DOWN AMONG THE DEAD MEN

The Undead in RuneQuest by Alex McDonald

Alex here provides us with a thought-provoking article on a subject the RQ *rules treat only sketchily.* Games Workshop's *forthcoming* Questworld *pack introduces Vampyres, Nightshades, Mausogoths, Waylayers, and other denizens of the twilit world between life and death, and I may run a second article on these at a later date –DM.*

Skeletons and Zombies
These are certainly undead. The first problem they pose is one of command. I rule that commands given to a skeleton or zombie must be spoken by the enchanter who created it, and if the command is not understood (the chance of which is 50% minus the enchanter's language ability), the creature will continue to follow its last orders. It takes 1MR to issue orders.

Using *dispel magic* to deactivate a skeleton or zombie is not possible because the Rune magic used in creating these undead merely activates the corpse/skeleton, and does not maintain it in its undead state. Trying to destroy a zombie with *dispel magic 4* is no more sensible than trying to kill a *resurrected* character with *dispel magic 6.*

Finally, note that a skeleton or zombie is limited in its weapon skills by the levels of ability it possessed in life, up to the quoted maximum of DEXx5%.

Ghouls
Raised from the grave by Vivamort cultists, they cannot drain POW from others – presumably they regenerate it naturally. (*If so, they aren't undead. Undead, by definition, are cut off from the universal POW flow. This would seem to make ghouls* – living dead – *a distinction drawn in* GW's Questworld *pack. –DM*).

RQ states that ghouls maintain their status by eating the dead, while *Cults of Terror* claims that they hunger for the flesh of the living. I rule that they must eat the flesh only of creatures less than seven days dead. Besides adding horror value (you may not care about the ancient bodies in the Catacombs of Crendos, but what about your newly dead mother being stolen from the grave?) this also gives the ghouls a reason for attacking the player characters.

Certain conditions and defensive measures will serve to reduce the chance of being *demoralized* by a ghoul's howl:

Armour covering ears*	-5%
Objects jammed in ears	-5%
Character of Rune level	-5%
Initiate or higher of Death or Undead cult	
Vivamort	-20%
Thanatar, Cacodemon	-15%
Humakt, Zorak Zoran, Storm Bull	-10%

*Except troll helmets, which are made to channel sound to the ears.

These are cumulative. The howl essentially enhances an adventurer's fear of death, which will be less for a Death cultist. Characters of rune level will have endured many battles, and should have their fears under more control than others would.

Vampires
These are covered in depth in *Cults of Terror.* However, since you must lose all your POW to become a vampire, it seems to be impossible to become a Lord-Priest of Vivamort. Maybe it's just as well. (*Unless a suitable candidate was elevated from an Initiate to a Lord-Priest in a single ceremony, perhaps? –DM*)

Mummies
It is not stated how these are created. The mummy in *Griffin Mountain* was a former Priest of Zorak Zoran. It is not unreasonable to assume that a mummy can be created only with the spells available to that cult. A *create zombie* along with a successful *divine intervention* should do the trick. Cults with these spells can thus create mummies (except for the Cacodemon cult, whose *divine intervention* takes a special form).

To counteract the mummy's *demoralizing* aura, being unable to smell or see would reduce the chance of *demoralization* by 5%, as would being a Death or Undead cult Initiate.

Owing to the problems involved in regaining lost POW, I feel it unlikely that Vivamort would have many of these in his employ.

Ghosts, Wraiths & Whirlvishes
These are not undead, even though a roll of 01-25 for the *turn undead* spell is quoted as 'undead destroyed, *released*, or whatever'. Ghosts are a very special form of bound spirit which does not count against the binder's CHA. A ghost is bound to an object and may not move more than 10m from it. (*That was Tom Holsinger's unofficial suggestion in* Wyrms Footnotes 13. *I suggest you don't use it as hard-and-fast if you like your ghosts to roam battlements, lonely moors, and so forth. –DM*). Wraiths and whirlvishes are variant forms of ghost, and so not undead either.

Thanatari Heads
Once destroyed these become ghosts; but while living and hanging from someone's belt they are undead and can be *turned* – rolls of 76-95 are ignored and rolls of 96-00 are treated as 01-25. A *befuddlement* may affect the owner too.

Redcaps
These are affected by *turn undead* and *free ghost.* Redcaps are created at 'ancient sites where much bloodshed has occurred' – they are a physical manifestation of the hate, fear and other negative emotions that were prevalent during the battle. When a *free ghost* is cast, this POW returns to the spirits until the redcap comes back a week later. *Turn undead* merely disposes of the physical form, leaving the composite spirit in limbo until it can form a new body. This body forms from the very earth of the battle site itself. It would take a Heroquest to remove the blight from the area. Only one redcap is created for each battle that occurred at a given place.

Healing Undead
There are several methods of repairing damage to undead.

Skeletons: As long as the skull is undamaged, a *repair* spell to each broken hit location enables the skeleton to resume its duties. If the skull has been broken, a new use of *create skeleton* will also be required.

Zombies: Zombies heal one hit point for every 2 points of *healing* used (though *healing 6* will still reattach a limb). There is no time limit for healing. A zombie whose head was destroyed would need a new casting of *create zombie.* Flame damage is irreparable. Zombies do not heal naturally.

Ghouls: Ghouls heal naturally; all normal rules apply.

Vampires: These creatures regenerate, except for certain forms of damage (see Vivamort cult).

Mummies: A mummy can only be healed with *repair.* A casting of the spell will reattach a severed limb or restore 1d4 points to a damaged (but not severed) location. If a limb which has been reattached with *repair* is struck before it gets any points back from further castings of the spell, it shatters irreparably.

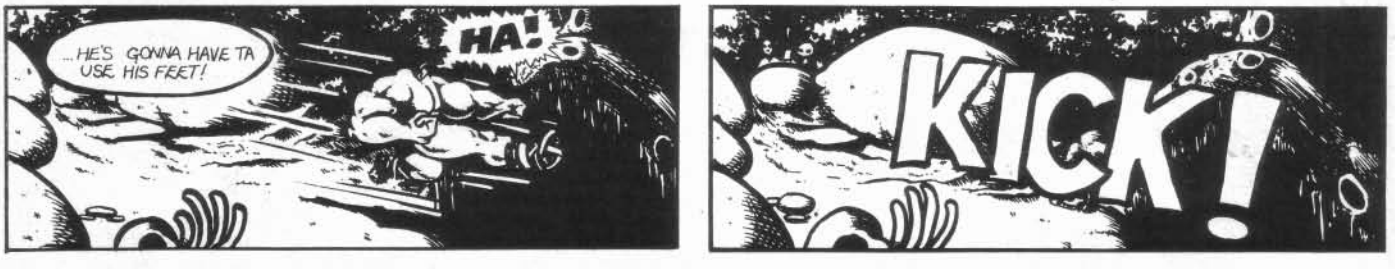
Thanatari Heads: See cult of Thanatar write-up.

Redcaps: These cannot be healed.□

THRUD THE BARBARIAN

The Three Tasks of Thrud

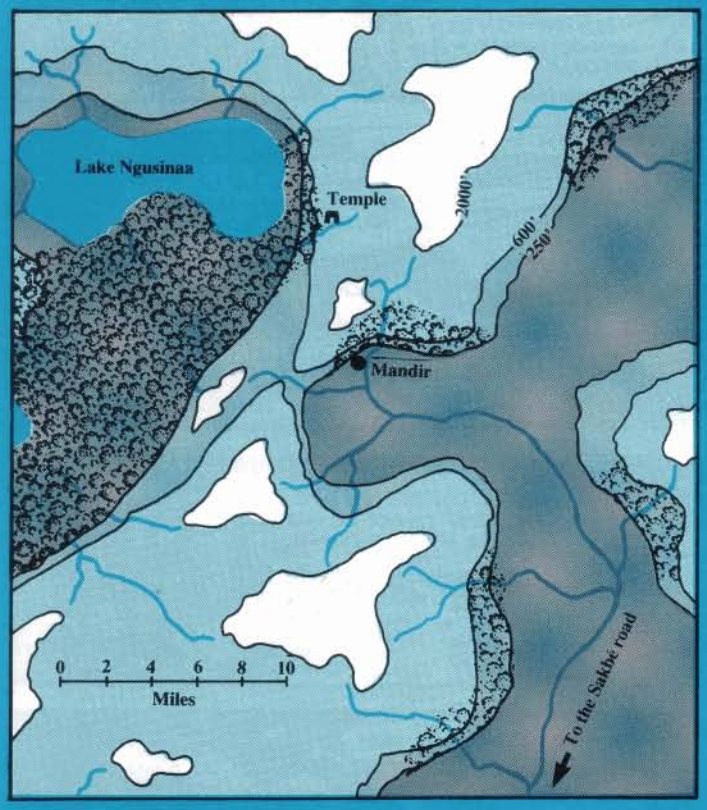
Chapter 3: The First Task



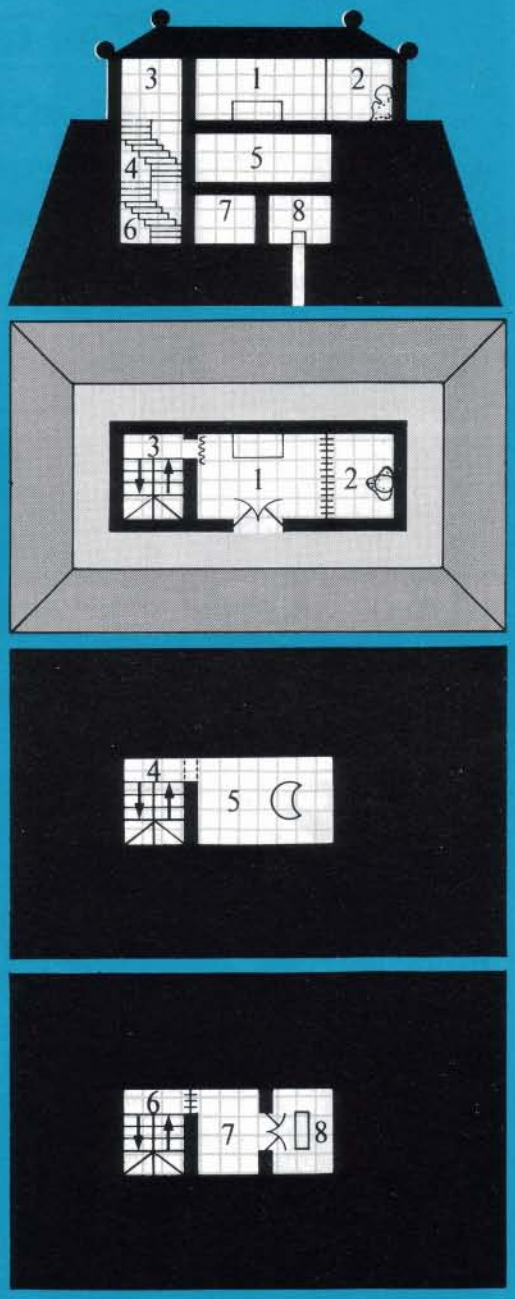
TEMPLE OF THE DOOMED PRINCE

by Phil Holmes

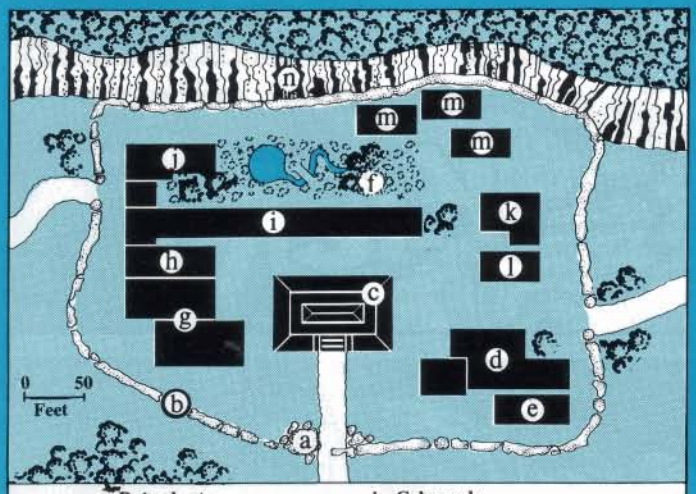
An adventure for five to eight characters of 4th-6th level or RuneQuest characters of 45%-65% weapon skills, suitable for use as an Advanced Dungeons & Dragons scenario, a non-Gloranthan RuneQuest adventure or for Empire of the Petal Throne.



THE PYRAMID AND ITS SHRINES

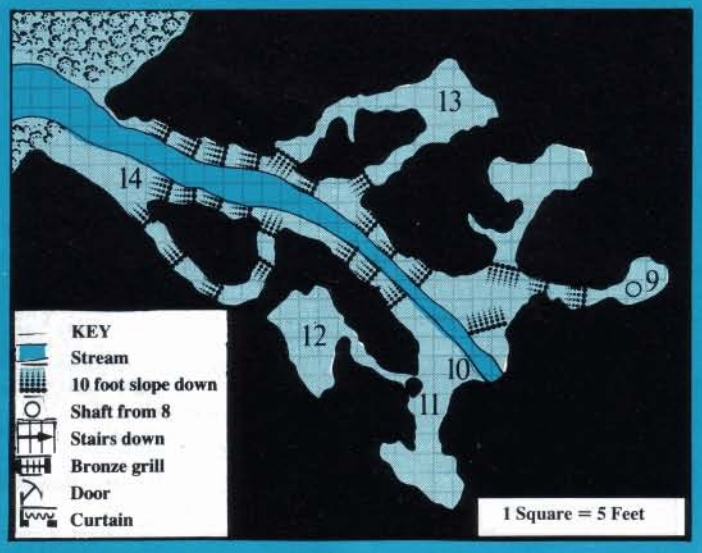


THE ABANDONED TEMPLE OF LORD KSARUL



a Ruined gate
b Tower for temple gong
c Shrine on pyramid
d Library
e Administration office
f Temple garden, now wild
g Living quarters
h Refectory
i Colonnade
j Kitchens
k Animal pens
l Slave pens
m Miscellaneous storehouses, including Vorodla pen and subterranean Hra pit
n 200 foot cliff drop to forest

THE CAVERNS



GM'S INTRODUCTION

This adventure is based on Professor M A R Barker's fantasy world of Tekumel outlined in *Empire of the Petal Throne*. For *AD&D* or *RuneQuest* – just assume that the adventure is located in some distant part of your campaign world. Where *EPT* monsters are used I have 'reinterpreted' these for *AD&D* and *RQ* use.

The Worship of Lord Ksarul

Ksarul, Ancient Lord of Secrets, Doomed Prince of the Blue Room, Master of Magic and Grammarie, is the god of those who seek knowledge for the sake of power. Long ago, when gods still walked among men, Lord Ksarul gathered his forces and brought these against the other gods in a war for supremacy of the Universe. He was aided by his monstrous servant, the minor deity Gruganu, the Black Sword of Doom. Together these two came close to attaining the ultimate victory they sought, but at last the other gods joined together and defeated Lord Ksarul at the fabled Battle of Dormoron Plain. They stripped him of much of his power and then imprisoned him in a place between the planes of existence – a chamber of flickering azure light where Ksarul is sunk in deep stasis-sleep. Even the dreaming mind of Ksarul is still powerful, however, and thus he guides the loyal Gruganu (who escaped his master's fate) in an effort to find the Ten Keys of the Blue Room which will free him to wreak vengeance on all the gods.

The priesthood of Lord Ksarul (who wear smiling masks of silver, black velvet robes and a mortarboard-shaped head-dress) is very highly organized and secretive. But despite their theoretically 'evil' aims, many of the priests are simply dedicated men of learning, respected scholars and physicians. Most of the Doomed Prince's followers are thus Lawful Neutral in alignment – although there is a small inner clique of zealots, the Ndalu Society, who devote their lives to the search for the Ten Keys and whose methods and alignment are definitely Evil.

The Goddess of the Pale Bone

This should be revealed only to clerics, Lhankor Mhy Initiates or EPT characters with the scholar skill at the appropriate time. The Goddess of the Pale Bone is one of the Pariah Gods, an utterly inimical and Chaotic deity whose worship is almost universally proscribed. Her few followers are the sort of psychotic outcasts who give Chaotic Evil a bad name – human sacrifice is the least appalling of their activities.

PLAYER'S INTRODUCTION

By chance, one of you discovered some information concerning a temple to Ksarul located in the Do Chaka Protectorate, a region far to the west. The records you have looked at show that the temple was founded in the year 2157. (The year is now 2361). Another brief reference, dated 2270, states that the temple was abandoned during the reign of the Emperor Heshtuatl (sometime between 2168 and 2234) and that the priests' exodus was apparently so hurried that most of the temple relics and treasures had to be left behind. You set out at once.

Your journey west has brought you over a thousand miles – much of this along the Sakbé roads, huge raised causeways twenty feet or more in height and up to fifty feet across. You left the Sakbé road three or four days ago and travelled north along the River of Red Agates towards the mountain range known as the Atkolel Heights. Through a pass you have come to the village of Mandir, nestled at the foot of impressive cliffs. Somewhere beyond – only a few miles away now – lies your goal.

GM'S NOTES

The Village of Mandir

The sun is low over the western hills as the party approach Mandir. In the north, storm clouds gather. The village consists of about thirty houses – low wooden buildings with many-sided totemic pillars at each corner supporting roofs of black tile.

The party are greeted formally by *Tulkesh hi-Nraga* (surnames carry the 'hi-' prefix.) Tulkesh, a slightly-built man about forty years old, is village headman and senior member of the Clan of the Advancing Shadow, a foresters clan which traditonally reveres Lord Ksarul, to which more than three-quarters of the villagers belong. He is quite affable towards strangers – particularly if the party includes Ksarul worshippers – and will invite them to dine with him and stay for a few days. No payment is expected unless the party presume too much on the villagers' hospitality.

Also at dinner is a strange young man called *Nomikaru hi-Teteli*, the local priest of Lord Ksarul. As soon as the meal has begun he starts to chew *hnequ* weed (a narcotic) and becomes by turns either vague or abstractly argumentative. He is in fact a disgraced member of the Ndalu Society, who chafes at his demotion to lowly village priest.

Tulkesh will freely answer any questions. Mandir was settled by pioneers from the east two hundred years ago. The temple that the players are interested in was founded at about the same time, but it appears to have become deserted only a half-century later. Tulkesh is not sure of the details – just that the priests abandoned the place after a number of unexplained events. One story he has heard is that the priests were later attacked and killed by outlaws as they made their way back to the Sakbé road, so a full report was never made. From time to time since then there have been mysterious disappearances, and nowadays people try to give the temple a wide berth. Nomikaru adds that there are probably Hra and Vorodla (see below) guarding the temple compound, and will relish describing these creatures to the ignorant. The party may choose to look around the village before heading for the temple. If so, they will certainly encounter *Major Chengath hi-Lantau*, a retired army officer who carves and lacquers decorative wooden screens. He will carve a screen to order for 200 kaiters/100gps/200 lunars.

Getting There

The trail from Mandir into the hills is steep and overgrown, and now quite arduous after a recent storm. There is a steady, grey drizzle and the skies threaten further storms, for this is Shapru, the month of rains.

The whole trek takes about seven hours for a moderately-burdened party. This assumes ten minutes rest each hour. The last part of the journey involves trudging up a particularly steep and muddy path, and characters who don't take a ten minute break at the top will fight at -1 for the next hour owing to fatigue.

Temple Background for the GM only

Although founded ostensibly as a centre of worship for the people of Mandir, its major value to the priesthood of Lord Ksarul must have been as a spiritual retreat; an isolated monastery where priests could conduct their studies and research without disturbance from the factional disputes common within city temples. A number of Hra and Vorodla were provided by the funders of the temple, the Society of Blue Light, a faction devoted to pure scholasticism and opposed to the Ndalu Society.

Unbeknownst to the temple founders, the caverns below the shrine were used millenia ago by devotees of the Goddess of the Pale Bone. In fact this was the root cause of the troubles at the temple, as will become clear...

The Temple

As the party approach, the temple's ruined state becomes clear. Some time in the past the gatehouse was shattered by lightning, charred, and then rotted by the elements. The stone wall around the temple compound has collapsed at several points. The paving stones within are cracked and subsided, the buildings are tangled with vines and in disrepair.

Dominating the temple is the twenty-foot pyramid on which stands the shrine dedicated to Lord Ksarul. Just as the party pass through the ruined gate, dark, winged shapes rise up from here and the colonnade below, soaring aloft and then swooping down on the party...

These are Vorodla, guardians of the temple. There are seven of them:

Vorodla

RQ: 5-point armour; HP10, 11, 12, 13, 13, 14, 15; Move: 6/12; POW: 13; Sword (1d8+1+1d4 and exposure to *Soul Waste*), SR7, 45%.
AD&D: AC5; HD4; HP12, 18, 21, 10, 15, 22, 23; Move: 6"/24"; 1 attack for 1-8 +20% chance of energy drain.
EPT: AC5; HD4; HP10, 14, 16, 9, 12, 18, 19; 20% chance of level drain.

Notes: Vorodla are winged undead; dead warriors restructured and reanimated by the arcane sorcery of the priests of Lord Ksarul. They fight fanatically until cut apart, and must then be burnt or they will regenerate and rise up within two turns. By night, or in pitch darkness, Vorodla fight at +2 (*RQ*: +10%). There is a 20% chance that a hit by one of these creatures will lower the victim by one experience level (*RQ*: exposure to *Soul Waste*). *AD&D*: Vorodla are *turned* as wights by priests of Ksarul and as ghasts by other clerics. (On a 'D' result, a priest of Ksarul has a 35% chance of bringing the creature into permanent, if grudging, service.) They are Neutral (evil).

Because it is heavily overcast they attack at +1 (*RQ*: +5%) even during the day, unless one of the characters uses *weather control* or the like to dispel the clouds.

The Library
The roof has fallen in at the western end – many of the books are rotten and worm-eaten, but three sealed Chlen-hide (bronze) chests have preserved the most important books in excellent condition. There is also a scroll of *necromancy* and *the grey hand* (*AD&D*: *hold monster* and *disintegrate*; *RQ*: scroll giving 10% increase in Knowledge skills) written in the Tongue of the Priests of Ksarul. The real find, though, is the temporal codex of the temple – the daily record of events. The entries of interest deal with the months Hasanpor and Shapru of the year 2215:

13th HASANPOR, 2215
In the midst of preparations for the coming ceremony, two priests who had climbed down to the forest to collect sauqün flowers for the festivities went missing. One crawled back into the temple compound in the early hours of this morning, bloodied and tattered. His tongue had been ripped from his head. Ministrations proved ineffective and he died without providing an account of what had befallen.

15th HASANPOR, 2215
The Eventuation of Holy Pavar was commemorated. The celebration was more muted than in previous years owing to the absence of four of the six slaves prepared for streblosis. These four must have escaped just a few hours before dawn, but their means of egress from the temple precincts is by no means apparent. None of the other slaves seems to have witnessed the escape – a story which they maintain even under diligent torture. It remains a mystery.

27th HASANPOR, 2215
Archdeacon Ishankoi hi-Reshlan has disappeared – spirited away, so to speak, in the middle of the night. Magical means have been employed in an effort to contact him, to no avail. His Holiness the Archimandrite has sent word via Mandir to the Palace of the Realm in Khirgar. Ishankoi has always seemed a stable fellow, and it is difficult to believe him capable of such dereliction of duty as to go missing only hours before the Returning of the Mantle of Blue.

29th HASANPOR, 2215
Those of us who thought ill of Ishankoi have had cause to revise our judgement since his mutilated form was found in the Lower Shrine shortly after lunch. Who can have performed this horrible deed? Recalling the fate of Shrakan and Elvaru earlier this month, one is forced to the conclusion that some monstrous being has come up from the forests. In spite of the heavy rainfall, Yugao hi-Ludum insisted on taking another message to the runner in Mandir.

3rd SHAPRU, 2215
The heavy storms of the last few days continue unabated. Tekketal hi-Kuroda has gone missing. One can only hope he has not suffered the fate of Ishankoi. Yugao hi-Ludum suggested at dinner that these strange events result from an incursion of Shunned Ones from the forest, and is himself preparing a note to this effect to send to the Omnipotent Azure Legion in Khirgar – though some of us believe it would be more seemly to first inform the Temple at Mrelu.

6th SHAPRU, 2215
Tekketal's corpse has been located in the Hra pit, mutilated if anything even more gruesomely than Ishankoi. To some extent this was due to several of the Hra having mistaken his body for an exotic item of their diet.
Further, two acolytes have gone missing.

8th SHAPRU, 2215
Goduku hi-Raitlan has now vanished, along with his personal servant. On the orders of His Holiness, Yugao hi-Ludum used mediumship to communicate our troubles to the Temple at Mrelu. We are assured that investigators have been despatched.

9th SHAPRU, 2215
Like one who is infected with the eggs of the nkek-worm, we have suffered from a traitor within! Yugao hi-Ludum has been uncovered as the source of our woe! Along with two young acolytes he has been worshipping at an ancient shrine to the terrible Goddess of the Pale Bone in the caverns below our temple. After a few minutes of careful questioning he lapsed into a ghastly calm which he retained even when flayed alive. After this his heart was cut out and the corpse flung into the catacombs where he had his shrine. The acolytes were similarly treated, but spoke freely of a baleful influence which called them to the caverns. They died more insane than a Hli'ir. Our troubles are at least now at an end.

10th SHAPRU, 2215
After the Visitation of the Dormant Lord, His Holiness the Archimandrite was found to be missing. A thorough search of the catacombs uncovered his butchered form, treated not unlike that of Yugao. No magic could resurrect him. Moreover, there was no sign of the carrion deposited in the catacombs only yesterday.

11th SHAPRU, 2215
Two more were found dead, and those who remained have been forced to evacuate the temple. Apart from a few slaves only I remain, for I am too infirm to travel far. I and the slaves keep to the library now. I have released the Hra and even the Vorodla in the temple precincts, with instructions to attack even those robed as priests of our Supreme Lord. The Vorodla accommodate themselves to such orders with relish, of course, but the Hra seemed dully reluctant. It is tempting to think of this as a sort of loyalty, but I know that the spark of true reason has faded from their dead minds and it is only the illusion of thought that I perceive in them.
The rain is a heavy curtain in the courtyard. Once or twice I thought I glimpsed a figure out there.

12th SHAPRU, 2215
There is food for only two more days, but I do not think it will come to that. I have had an idea for a treatise on the ethology of the Hra. A pity I will never get the chance to write it.

There are no further entries.

The Shrine
The roof of the shrine is of a sturdy, black-lacquered wood which has suffered little from time and the elements. There are steps up the south side of the pyramid. The doors are locked.

1. The Outer Shrine. There is an altar stone of blue marble against the north wall, under a silver crescent moon and azure beetle – one of the insignia of Lord Ksarul.

2. Side-chapel. Behind a locked bronze grille is a small shrine to Ey'un, Knower of Skills, the aspect of Lord Ksarul to whom this temple was particularly dedicated. There is a small steel (*AD&D*: platinum; *RQ*: iron) statue of the skeletal Ey'un. This is worth up to 150,000 kaitars/75000gps/150,000 lunars, although it would be considered an act of terrible sacrilege if anyone less than a Cardinal of the priesthood of Lord Ksarul were to remove it from the shrine. *AD&D* players should *not* be given its full XP value, if it is taken. (It should be worth about 3,000XP).

3. Steps lead down within the pyramid.

4. A landing. The steps continue down and there is an archway to the east, from the chamber beyond which issue forth four Hra:

Hra
RQ: 6-point armour; HP20, 21, 22, 23; Move: 8; POW: 14; Sword (1d10+1+2d6), SR7, 75%; will regenerate unless slain by magic; can *detect life* at no POW cost.
AD&D: AC4; HD7; HP31, 28, 28, 24; Move: 12"; 1 Attack for 4-11;
EPT: AC4; HD7; HP24, 22, 22, 20.

Notes: These huge (7') undead warriors are sometimes used by the priests of Ksarul as temple guards – but only in the lower catacombs, as they cannot stand the light of day. They are *turned* as spectres except by priests of Ksarul, who *turn* them as wights and gain permanent control of the Hra on a 'D' result. Even if completely hacked apart in melee, a Hra will reanimate after two turns and pursue its opponents; it has the tracking abilities of a ranger (*RQ*: *detect life*). In appearance Hra are gaunt and grey, seeming much like a wight. After killing their foes they drain them of all blood and bodily fluids, leaving only a shrivelled husk. If *dispelled* by a cleric or slain by a paladin with a *Holy Sword*, the Hra is completely and permanently destroyed.

5. The Lower Shrine. A chamber of black stone, intended for the more sacred and secret rituals. There is a crescent moon symbol inlaid in polished quartz shards into the floor.

6. The stairs end. A locked bronze grille bars the way.

7. Antechamber to the Inner Shrine. Each of the double doors to the east bears the Bound Claw emblem on panels of beaten silver.

8. The Inner Shrine. An effigy of Lord Ksarul, carved of black wood and masked with silver, lies on a couch studded with blue mosaic. He holds a silver staff topped with a large sapphire cut to resemble a beetle. The whole room is faced with blue marble.
The mask is worth about 200 kaitars/100gps/200 lunars; the staff, 150,000 kaitars/75,000gps/150,000 lunars. The same applies as with the statuette of Ey'un in the side-chapel above.
A search of this room will reveal lines of faint scratches on the floor running between the couch and the east wall. If the couch is lifted up slightly it can be slid aside to reveal a pit. This requires a combined strength of 150 (*AD&D/RQ*: 28).

The Caverns below the Pyramid
These caverns were a centre of worship for the sect of the Goddess of the Pale Bone centuries before the eastern pioneers colonized the area and built their temple to Lord Ksarul. The only worshipper here now is *Yugao hi-Ludum*, the treacherous priest of Ksarul mentioned in the extracts from the temporal codex.

Yugao hi-Ludum
AD&D: 9th level cleric; Str: 16; Int: 11; Wis: 10; Con: 15; Dex: 11; Cha: 13; AC6; HP50.
Equipment: *Shield +3**, *Lucern hammer +1**, *Wand of Fear* (2ch).
Spells: 1st – *Curse, command, cause light wounds, sanctuary.*
2nd – *Hold person, know alignment, spiritual hammer* (x2).

3rd – *Cause blindness, cause disease, dispel magic.*
4th – *Cause serious wounds, poison.*
5th – *Commune.*
EPT: 9th level priest; Str: 89; Int: 55; Con: 81; Pow: 60; Dex: 52; Com: 1; AC5; HP38; (+2 hit, +2 damage).
Equipment: *Shield +3**, *Warhammer +1**, *Excellent Ruby Eye* (6ch), *Eye of Allseeing Wonder* (31ch).
Spells: Basic MU skills to *Nature Control.*
I – *Fear, plague, shadows.*
II – *Cold, creatures, the hands of kra the mighty.*
III – *Doomkill, the silver halo of soul stealing.*
(*These items are only magical when used by Yugao.)
RQ
STR: 16; **CON:** 15; **SIZ:** 11;
INT: 11; **POW:** 18; **DEX:** 11;
CHA: 13; HP16; Defence: 5%.
Equipment: Medium shield, warhammer (iron); special powered crystal which gives *protection 3* at all times.
Spells: *Befuddle, demoralize, disruption, bludgeon 3, darkwall, invisibility, (repair, detect life, silence, extinguish, mindspeech 3, dispel magic 2).*
Rune Magic: *Shattering, blinding, shield 3, summon small shade.*
Skills: Combat skills 55%; stealth 55%; perception 80%.
Allied Spirit in bone talisman: INT: 11; POW 15.

Yugao's life-force has been sustained all these years by the power of the Goddess. He presents a grisly spectacle, still in the state that his erstwhile comrades left him – flayed to the waist, his skin hangs like a kilt leaving an upper torso of raw flesh and sinew, a skull-like mask of a face with lidless, staring eyes. There is a gaping hole where the priests tore his heart out. Most of his abilities now derive from his deity and so he should be treated as a priest (*AD&D*: cleric) as indicated above. Outside the caverns Yugao's life would ebb away, at the rate of one hit point a turn.

Besides Yugao the caverns hold another danger – the Jalush, a creature which has guarded the Goddess' fane for hundreds of years. The Jalush may be a unique, demonic creature or it may be the last survivor of an extinct species. It has six limbs, walking on the back four and using the forelimbs for grasping and striking. It has an outer integument, smooth and ivory-pale, with sharp clusters of spines at its joints. It stalks with the slow, precise movements of a praying mantis and strikes with a scorpion's vicious speed; any NPC of 4th level (*RQ*: lay member) or less has a 15% chance of fleeing in terror if suddenly confronted by it.

Jalush
RQ: HP28; Move: 8; POW: 20;
Talons (1d8+3d6), SR4, 95%.

Right hind leg	(01)	10/9
Right foreleg	(02-04)	10/9
Left hind leg	(05)	10/9
Left foreleg	(06-08)	10/9
Abdomen	(09-10)	10/10
Chest	(11-12)	10/10
Right arm	(13-15)	10/9
Left arm	(16-18)	10/9
Head	(19-20)	10/10

AD&D: AC0; HP54 (from 11 dice);
Move: 12"; 1 attack for 4-24; Neutral Evil.
EPT: AC1; HP44 (from 11 dice);
Move: 12"; Other notes: see below.

Any character hitting the Jalush has a chance of being scratched by its poisonous spines – 15% if the character is AC5 or less, increasing by 1% per AC point above 5. If the character fails his saving throw he loses 5 points of constitution (*AD&D*: 1 point) at once and a further 5 points (*AD&D*: 1 point) every two minutes. This continues until the character is dead or the poison neutralized. This can *only* be accomplished with the *Ineluctable Eye of Healing* (*AD&D*: *Keoghtom's Ointment* or full *wish*), and even this will not reverse the damage! The poison also causes 1-3 hit points permanent damage *whether or not* the character makes his saving throw! Nothing short of Divine Intervention will heal its effects. (*RQ*: the character must make his *luck roll* to avoid the spines. The poison is potency 15, and if it overcomes the character's CON, he should be considered to have contracted the terminal form of Creeping Chill disease. If the poison does not overcome the character's CON, he merely loses 1 point *permanently* in the scratched location.)

The Jalush has a saving throw of 6 against all spells, technological devices, etc. It has keen senses and moves almost silently despite its size: it surprises the party on a roll of 1-4 on d6 and is itself surprised only on a roll of 1 on d10.

For any encounter in the caverns, roll d6:
1-3 the Jalush
4-5 Yugao
6 Yugao and the Jalush

Of course, Yugao is always somewhere in the caverns. Have the party encounter him in the Goddess' fane if they haven't run into him before then.

9. Low chamber. There is a drop of about twenty feet from the floor of the Inner Shrine down a narrow shaft which opens into the roof of this cave. The climb down is not difficult. A tunnel slopes gently downwards from the south-west part of the chamber. The sound of running water can be heard.

10. Underground stream. This dries up in summer, but at the moment is in full flood. The stream is 4' at its deepest point.

11. Secret 'door'. A boulder conceals the narrow passage. It takes a combined strength of 85 (*AD&D/RQ*: 16) to roll it back.

12. The Goddess' Fane. This cave is taller than most of those here and seems to have been enlarged by excavation at some time in the past. The walls have been stained white and covered with squarish crimson designs. There is a rough altar – a natural table of rock – to the south-east. On this is a rough, pitted idol of light grey stone, depicting a globular being with six thick, curving legs and the face of a thin-lipped woman.

Anyone touching the idol will receive a fleeting but horrible vision: a tall, unsmiling woman dissolves into the repulsive apparition of a torn, rotting monstrosity – the woman's head, shoulder and right arm – flying through illimitable darkness towards the viewer. She wields a great warhammer and seems to be shrieking in rage with her hair streaming as if in a wind. However, there is no sound.

After a moment this vision fades; the idol will not affect a character more than once. Removed from the fane, it loses this power.

13. Skulls and broken bones – the Jalush's victims over the years. There is a 4' wide shaft in the floor of this chamber, set with many razor-sharp chips.

If a character manages to get down the shaft he will feel a sense of tremendous premonition, as though on the verge of a great discovery. Rather than merely telling the player this, the GM should try to create a mood, to heighten the sense of significance – describe the dank air at the bottom of the pit, the rasping of the character's own breath in the stillness, the rough wood of the torch in his hands, its heat on his face... There at the bottom of the shaft lies a 6" sphere with a stylized eye-symbol inscribed into it, seeming to watch the character. When he picks it up it feels almost icy cold, and remains so even if heated. Though it seems to be made of grey marble, it cannot be cracked or damaged in any way.

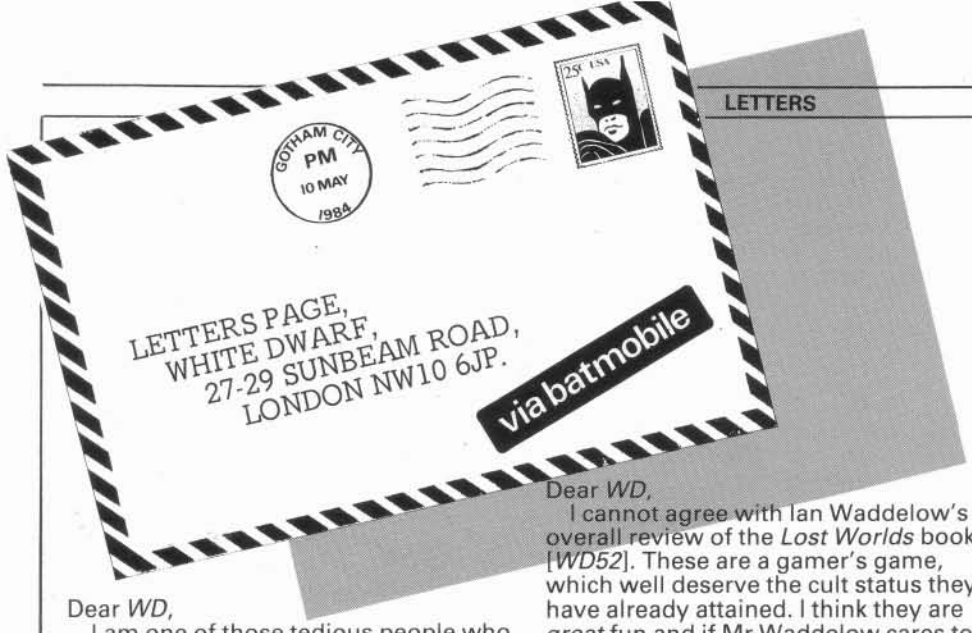
This is one of the Ten Keys required to free Lord Ksarul, presumably concealed here by one of the followers of the Goddess of the Pale Bone. It cannot be detected as such by magical means, and only a great scholar could identify it for certain. Nonetheless, anyone who sees it will have some kind of 'sixth sense' as to its importance.

14. Cave entrance and waterfall. The stream emerges fro the cliff face. The forest is a hundred feet below. From here characters can see Lake Ngusinaa stretching to the west and, mistily through the continuing drizzle, the great mountain peaks in the north. There are a number of ledges and handholds which make the cliff an easy climb.

After the adventure
For those who like to loot, there's about 900 kaitars/450gps/900 lunars in cash distributed around the temple – mostly in the bursary strongbox in the administration building, but some also in the private quarters.

If the players take the temple relics (the statuette of Ey'un, etc) then they had better be careful about where they sell them if they don't want the priests of Ksarul as enemies. Even if they return the relics to the priests, the latter may still view the removal of these items from the temple as questionable or even sacrilegious. The optimum course would be to leave the relics in place and bring back a Cardinal from the priesthood to recover them. The priests of Ksarul will give about 25% of the relics' value as a reward to their discoverer.

If the party show the Key to Nomikaru hi-Teteli, back in Mandir, he may try to get it from them so that he can take it himself to the priesthood. This is not to say that Nomikaru will recognize it as being one of the Ten Keys, merely that it is an interesting artefact which could help him to ingratiate himself with his superiors.□



Dear *WD*,

I am one of those tedious people who is complaining about your noble magazine. For I am a hobbit – an honourable race that is being disgraced by the employees of *White Dwarf*. I do not enjoy being referred to as orc-fodder or as a shredded hobbit but even more horrifying is the fact that Gobbledigook constantly munches on our cute and cuddly bodies! My friend Nebraskus Numbskull (the local giant) strongly advises against eating hobbits since their leathery hide can cause indigestion and heart-burn. Instead, Nebraskus recommends elves as their well-matured flesh is apparently quite delicious.

Hobbits are only picked on because they're small and defenceless – so why not pick on dwarves instead? (And don't give me that dragon-muck that they are an ancient race and deserve respect). Zombies are a prime choice because of their low intelligence, but if you must continue to take the hydra's spittle out of a race, I suggest that you pick on Ian Livingstone!

Yours hatefully,
Luvis Lightfinger, Amersham, Bucks.

Dear *WD*,

Well done! Issue 52 was my third *White Dwarf* [*38, 51, 52*] and I am thrilled with your magazine. The additional pages was a great idea but why, oh why, did you keep the first ten pages for advertisements. It seemed such a waste of good space when you could have printed some articles which would probably interest your readers more. *The Name of the Game* was interesting and the series about clerics (*Gifts from the Gods* and *Bolts from the Blue*) were both good. As for *The Castle of Lost Souls*, it was brilliant. The mechanics were much more realistic than in the fighting fantasy gamebooks. At last we have a good low-level *D&D* scenario. *The Serpent's Venom* was a great improvement on *The Ballad of Times Past*. Keep up *Tabletop Heroes*. It is certainly a great help, but would be better if lengthened. I am looking forward to the *Battle of Pelennor Fields* – if it matches up to the last series of the *Dungeon Master General*. Where is the promised answer to the *Thieves Wordsearch* in *WD52*? I could not spot it anywhere.

Yours contentedly,
Jeremy Sheldon, London.

Ah, the wordsearch. Sorry about that – the answer was The Grey Mouser *–Ed.*

Dear *WD*,

I cannot agree with Ian Waddelow's overall review of the *Lost Worlds* books [*WD52*]. These are a gamer's game, which well deserve the cult status they have already attained. I think they are *great* fun and if Mr Waddelow cares to bring his giant goblin to Oxford I am certain he'll be buying most every round.

Bloodthirstily yours,
Carol Benney, Oxford.

Dear *WD*,

You may be interested to know that the SF Writers of America, that infamous organisation (it can't be any good, they let me join), has been having lots of recent discussion about 'game rights' to books. Julian May, for example, might be quite keen to ask some sort of fee for the free use of her *Many-Coloured Land* creatures in the *Fiend Factory* [*WD51*], but at least it could be argued that she gets some publicity since she *is* credited. The Estate of C S Lewis himself is in no position to complain, but Harry Harrison is very vociferously alive, and the Grey Dominators which come immediately after the Marsh-Wiggle are clearly intended to be those recurrent baddies from the *Stainless Steel Rat* books. How do you plead?

To avoid the potential wrath of SFWA or other writers' organisations, I'd suggest that contributors making this sort of use of copyrighted work should (a) get permission, and (b) give full credit to the original author. Doesn't this sound reasonable?

All the best,
Dave Langford, Reading.

Unfortunately, we can't always know whether a submission has been taken from a book or not (I know, I'm sorry – I haven't read any Stainless Steel Rat *books!). All we can do is to remind our readers to be sure to credit their sources when they do send in such material –Ed.*

Dear *WD*,

So, the snivellers are at it again (re Jondo Baggins letter *WD52*). What do these 'hobbits' think they are, telling us we owe them a living? We owe them alright, oh yes, for holding back the one ordering force – yes, and bringing about its destruction when our whole world was about to be united under one all-powerful ruler. It was they who condemned the 'world of men' (upstart race that they are) to an ignorant bucolic existence of separate warring tribes, when the peace of the Great One could have enfolded them all. Indeed it is only now, after how many thousands of years that we are coming close to repairing the damage that was done.

Still, I am pleased to see these insignificant little 'hobbits' (they don't even deserve to be rated so high as 'halflings') have survived so long in their worm holes – they make such entertaining little zombies, and their life energy is simply delicious. Maybe it says much that Jondo must reach back into his dim ancestral past to find even two hobbits worthy of mention, but I would be pleased to meet him if he wishes to debate this point – perhaps over dinner...

Yours hopefully,
Kahiel Nightelf (Necromanceuse),
Bitterne.

Dear *WD*,

I deeply regret the departure of Oliver Dickinson who gave us the fabulous tales of Griselda and numerous useful *RuneRites* [*WD49, 50* and *51*].

I hope Dave Morris (who took over the column) will continue his good work. His articles like *Dealing with Demons* were interesting, although essentially non-Gloranthan, but his last articles – *D&D* classes for *RQ* (*Runes in the Dungeon*) – must have annoyed *RuneQuesters*. I am worried about his introductory words to *RuneRites* in *WD52*: 'Where are the innovative spell-systems, the new magical items, exotic beasts and sparkling ideas?...' Are these topics really useful to *RQ* referees and players? Somehow, I feel that *RQ* is a game that deserves more than just new monsters and magic items. What do you think about it?

Yours,
Christian Rossiquet, Orvault, France.

Don't worry, Dave has plenty more than simple items etc lined up for everyone –Ed.

Dear *WD*,

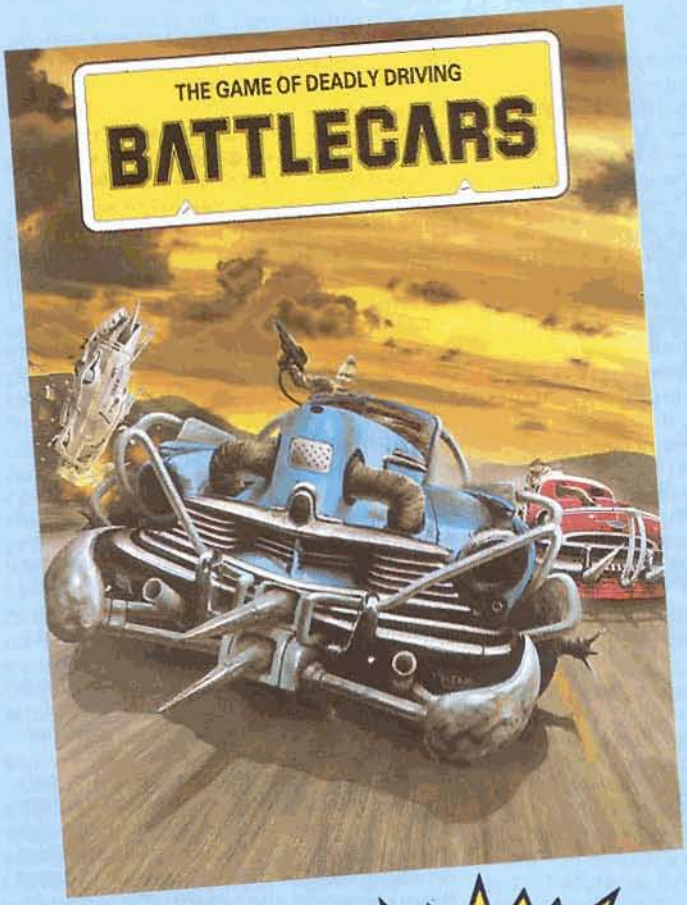
Having been playing *D&D* for six years, I am now beginning to see it follow the same downward course as the rest of society. Just as religion prefers blind faith to individual free thought, and as our educational system fills us with knowledge, whilst it seeks to rob us of the intelligence to use it, so *D&D* is becoming a game of rules and not individuality.

Like a unicorn which once ran free in the woodlands, so our minds, free of restriction, once interpreted and fleshed out the outlines of the basic rulebook. But now this unicorn, once almost immune to magic, has been caught and bridled by the 'Game Wizards'. Now it is burdened down by rules, magazines, supplements, new monsters, new magical items, new dungeons, even new Gods. It struggles in vain against the ever growing constraints of its masters, who no longer enjoy its fast free movement, but instead take interest only in how much it will carry, and the sale value of its horn.

As a gaming magazine, you have the opportunity to get off this crippled creature's back, to encourage thoughtfulness and initiative among your readers, and to publish articles containing suggestions about broadening the game, not narrowing the already stifling confines for creativity.

Yours pessimistically,
Robert Bradshaw, Oxon.

DO YOU HAVE WHAT IT TAKES TO BE A HIGHWAY WARRIOR?



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Fiend Factory *is a regular department featuring readers' monsters for* D&D/AD&D, *edited by Albie Fiore. This issue, two linked non-material creatures.*

Now You See Them, Now You Don't

SURROGATES AND SHAPELINGS
by Fred Lee Cain

No Appearing:	1-10
Armour Class:	10-2
Movement:	9"
Hit Dice:	Surrogates: 10HP Shapelings: 5 (+3 hit points while Matter-phasing)
Treasure:	Surrogates: Nil (though may be set to guard treasure)/Shapelings: A-H.
Attack:	1 (or 2) for 1-6 or by weapon
Alignment:	Neutral, Neutral-Good, Neutral Evil
Intelligence:	Surrogates: 0-8 Shapelings: Average to very
Psionic Ability:	Surrogates: Nil Shapelings: 01 (Matter-phasing [equivalent – but *not* same – as Body Weaponry]). Attack/Defence Modes: Nil

Surrogates

Surrogates are a non-material form of golem (5-7' high), produced by a Neutral, Chaotic neutral, Neutral good, or Neutral evil cleric of not less than 11th level; or a magic-user, cleric/magic-user, or illusionist of 12th level. This involves a suit of apparel, mail, or armour; a tome or scroll for the initial spell using a *geas* and a *magic jar* spell; along with a silver, gold or electrum medallion of a pentagram-in-circle, which must be made by a 14th level magic-user at a cost of 10,000gp and can be used 10 times – each time animating 5 suits of apparel. (This medallion can be re-charged by a magic-user of sufficient rank; it will cost 8,500gp). The medallion is enscribed with an incantation that can open a portal from the *Prime Material Plane*, using a minor *gate* spell, to the *Positive* or *Negative Plane* of the summoner's alignment, to allow a small portion of the basic universal life 'force' (Light or Dark), to enter the waiting recipient vessel. After that, the surrogate will respond much like an invisible stalker and will either stand silent like an empty suit of armour, until commanded to obey; or unseen until ordered to manifest itself in the trappings of the garb it was first called into (if the surrogate was created in the garb of a servant it will be a servant; into the armour of a warrior or knight, a fighter etc).

In starting out, a surrogate-animation will have no Intelligence being, in effect, only an automaton like a golem, capable of carrying out only simple orders: (attack, guard, kill, serve, etc). In order to carry out more complex orders (such as a guard that would answer to a password, admitting friends, serving others) its intelligence must be raised. A *wish* or a reverse *feeblemind* spell can do this. The proper scroll inscribed by a 12th level druid and a mistletoe wand blessed by an archdruid are needed. This spell will raise the Intelligence of a surrogate by 1 point each Summer or Winter Solstice (the only times when it will work), and will work on only one animation at a time. After a surrogate has gained a total of 6 points of Intelligence, there is a 75% chance of it gaining 1-3 points of Wisdom with that (and with any following gain in Intelligence). When first created, there is a 1% chance that a surrogate may run amok and refuse to obey orders. With any increase in Intelligence, the chance of disobedience (depending on alignment of the person that created them) is: good alignment: 2% (order is not understood); 5% if ordered to do something evil. Add 5% for each point of Intelligence above 8 and 2% for each point of wisdom. Neutral alignment: 2% (order is not understood); 10% if ordered to do an act of good/evil outside of alignment or service to master. Evil alignment: 2% (order is not understood); 5% if ordered to do something good – add 10% for every point of Intelligence above 6. 5% chance of mutiny; add 10% for every point of Intelligence above 7 and subtract 5% for every point of wisdom.

Once animated, there will be a 'solid' but invisible form filling out the containing garb or armour. Unless ordered to occupy that suit, the surrogate will have no tangible form or substantial ability with which to do anything. These animated forms cannot be truly 'slain' or wounded (destruction of their containing form merely releases them back to their source-plan of origin; lopping off an arm would simply be cutting off an empty sleeve). However, if the surrogate has attained 7 Intelligence and 3 Wisdom, it has developed enough 'individuality' to become a separate, (Neutral) 'free

spirit' with a potential for rebirth/incarnation and would revert to its plane of alignment if its containing material garb should be destroyed. If the surrogate has 8+ points of Intelligence and has done enough deeds of a positive good nature to rate an 8 in Charisma (1 point Charisma for every 10 deeds), it will have developed an individual personality that will continue to exist as an invisible but stable and tangible 'shape/form/presence' capable of surviving even removal or destruction of its containing garb, with a definite male or female personality of shape and existance. If sufficient evil deeds are done within the aforementioned prerequisites, the surrogate can become a wraith.

Shapelings

There are rumours of a *race* of these invisible, humanoid beings that exist on a far-distant island. They take full damage from magic weapons but only ½ from ordinary ones. They have a 50% chance of *Matter Phasing* during combat rounds during which their bodies turn intangible to any blows, although they can still strike with full force and cast spells (this power can also be used to penetrate barriers, locked doors etc; treat as a *passwall* spell). In alignment, they are Neutral good or Chaotic good (25% each); Chaotic neutral (30%), Neutral (5%), or Neutral Evil (15%); and are capable of mating with human, elven, halfling or half-orc stock. Any young produced from such unions resemble the non-shapeling parents' race (10% likelihood of invisibility), but are capable of briefly *Matter Phasing* into transparent insubstantiality for one round, every other melee round (25% chance). During this state, they cannot be attacked or attack others.

In physical build and population-scale, shapelings are about the same as mankind. Population-ratio is usually about 55% female, 45% male and in lifespan and maturity, are, to all intents, the same as humans. They are visible only via the apparel they wear. When dealing with other races, shapelings will often wear a stately, handsome or beautiful, metal mask (appropriate to their age and sex), in order to make dealings with them more comfortable.

For cosmetic purposes, their bodies can 'take' make-up to render them visible. Shapeling thieves will often use a water-soluble make-up, which they can remove with a quick rinse; reverting to invisibility. Similarly, a shapeling dancing-girl using such 'wash-off' cosmetics, can have a really *unique* end to her act.

Some Chaotic neutrals of this race make superlative ninjas! Shapelings can rate 1-4 in surprise on a 6-sided die. Any weapons a human or elf can use, they can use. Generally, shapeling fighters favour cowled or helmeted suits of leather, studded-leather, chainmail, or plate armour. In fighting – whether as individuals or in hosts – weapons most used are generally double-curved longbows, longswords, spears, handaxes, bastard-swords and throwing knives. Shapeling fighting hosts (300-1000) often hire out as mercenaries and their spectral appearance has a (40%) chance of causing a loss of morale points in an enemy (in part because they are often mistaken as wraiths or other undead monsters).

As thieves, assassins, magic-users, illusionists, rangers, monks and other classes, shapelings have the same talents and – except for invisibility – the same disadvantages as humans though they rarely rise above 10th level in any of these classes. Even their powers of *Matter Phasing* (a psionic power of the same nature as *Body Weaponry*) and natural invisibility are not a guarantee of invincibility; if caught unaware shapelings can be betrayed like any other solid being protected by an *invisibility* spell. Rain, snow or dust will 'outline' them; paints, dyes or tar will coat them and stick to them. If in water, a 'bubble' or 'hole' will outline however much of them is submerged. Soft surfaces will betray their footprints – as will doors, if they're too fatigued to *Matter Phase* (which requires health and alertness just like any other physical exertion). A cloth thrown over them will betray their presence and a being protected by an *invisibility* spell would be just as invisible to them as any other character. Their invisibility does not include the apparel or equipment they wear (that requires a spell). Likewise, their power of *Matter Phasing* only extends to their garments and any items that could be carried easily on one's person. Although able to strike while insubstantial, in order to do so, they have to make their weapon solid.

Curiously – when divested of garb – shapelings say that they *can* see each other; claiming that they appear to each other as a sort of phantom/bubble/outline of a human/elven form, with features 'highlighted' by a sort of soft, silvery-blue glow; a trait that can be inherited by offspring of mixed marriages. Shapelings seem to be able to 'intensify' their particular brand of invisibility so as to appear invisible even to elves! Shapeling invisibility can be penetrated by a *wizard eye* spell.

Shapelings often 'claim' they have souls (it seems more likely that – like elves – they have 'spirits' that are 'recyclable'and able to re-incarnate; but shapelings with human or halfling blood – like half-elves – would probably have souls; and shapelings choosing to intermarry with humans or halflings, would (like elves) doubtless be given a 'choice' by the Divine/Celestial Powers as to which race they wished to be spiritually 'counted with'.

Possessed of a somewhat ironic and tongue-in-cheek sense of humour, shapelings have an inherent 'edge' for playing pranks and gathering gossip; but their humour is never malicious – although sometimes a little roguish. Even a shapeling fighter can often have a keen wit and sense of the ironic. In a word, shapeling humour can best be described as 'sardonic'. 'Now you see me, now you don't... –or did you?!'

Like halflings, elves and dwarves, shapelings are a somewhat secretive people; delighting in the gaining and use of hidden secrets and lore; though this is not so much a matter of course as merely the application of a natural advantage in such things.

Note: a shapeling hit by a *feeblemind* spell would suffer a loss in Intelligence but would *not* be transformed into a surrogate-form.□

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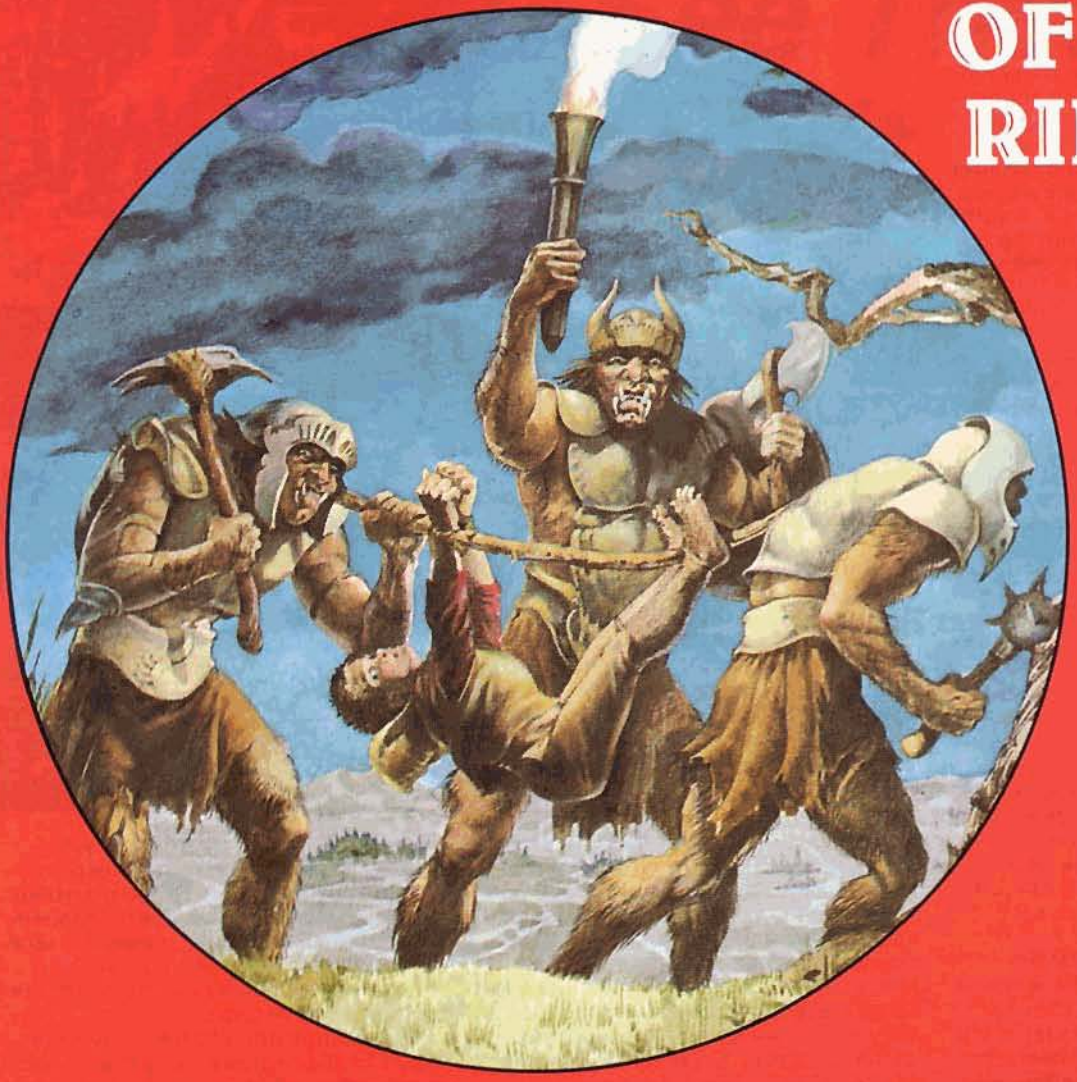

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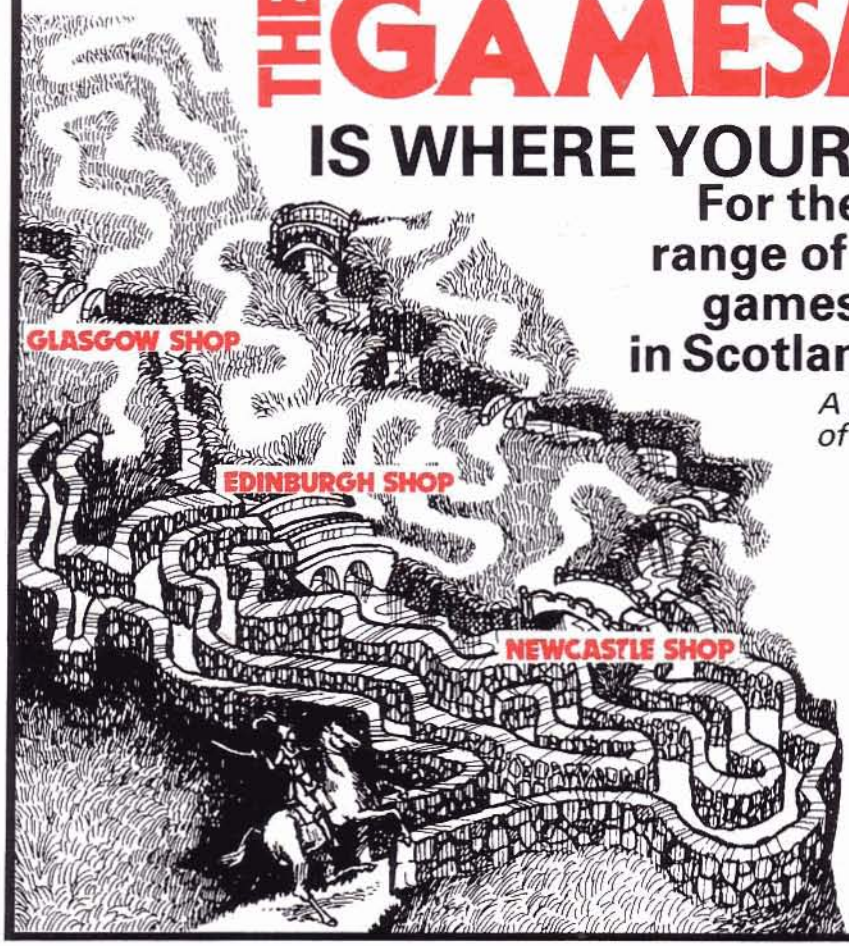

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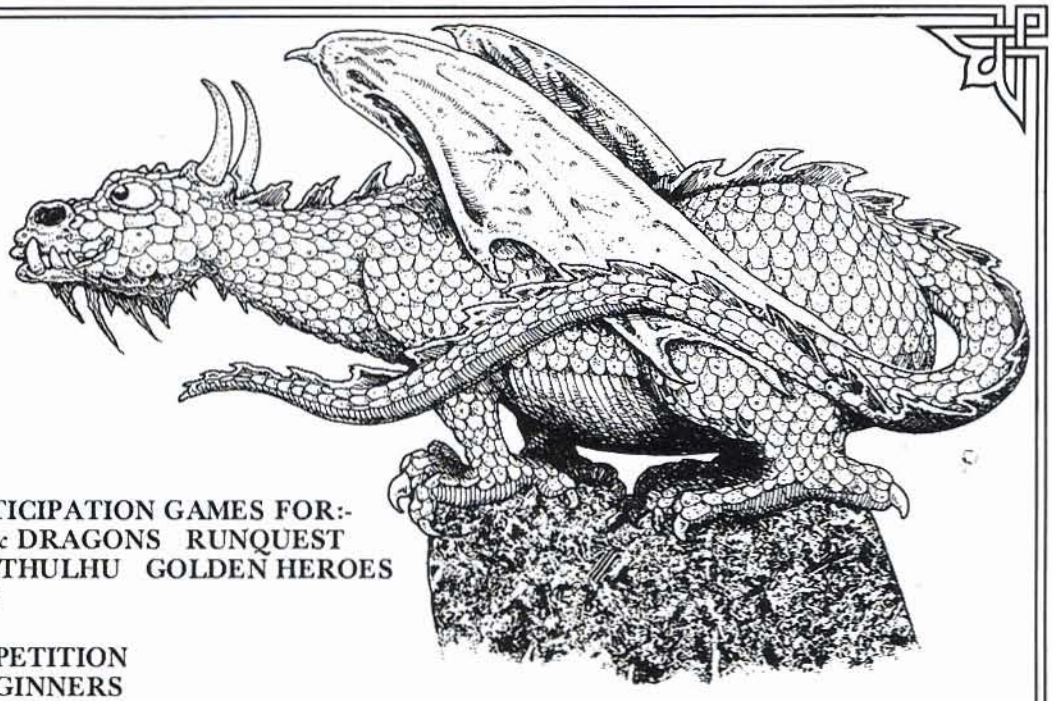

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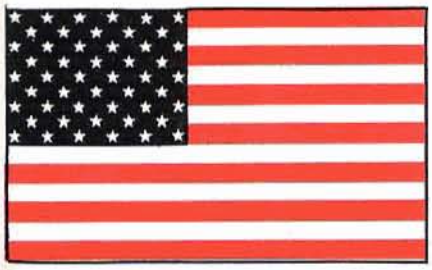

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Treasure Chest *is a regular department for* AD&D/D&D. *This issue, something on role-playing – not necessarily just for* D&D *either.*

Goals for Role-Playing

by J Anthony Nanson

The knight who allows his enemy to retrieve his sword before engaging him... The samurai who carries out his duty though there be no material gain... The magician who searches far and wide for the magical component that will enable him to enchant a fountain to dance of its own accord... The Errol Flynn type who sneaks past the guards to meet his loved one and arrange her escape to join him in the Greenwood...

These are the sorts of scenes we see on films and in literature associated with heroic adventure. These characters direct their activities in the pursuit of goals such as honour, love and fame which are of an abstract nature and not likely to feature in a RPG except in the case of a conscientious player who single-mindedly adopts the stance of a chivalrous knight or whatever. To players the mark of success in RPGs is the acquisition of cash and/or levels of ability which themselves depend upon securing cash, killing monsters etc. Thus the course of success becomes: Hack, Slay, Take Money, Take Magic Items. Some people are worried by the award of XP for monsters and treasure in *AD&D* and might also demand justification for the gain of experience points by achieving power, discovering a lost continent, following a loved one to the ends of the earth etc. The following is a suggestion for encouraging players to follow goals in the tradition of heroic adventure.

When generating his character, each player selects four general aims from the list below (or of his own devising if consented to by the referee) and arranges them in order of priority. The referee then, with great care and tact, awards experience for each category, varying with the players degree of achievement in it. This is multiplied by four for the first priority, three for the second and two for the third. Greater deeds shold be more heavily rewarded, particularly to cater for the higher experience point costs for high ability levels. Referees may like to work out a scale of experience point awards corresponding to their own particular game system.

The Goals

Furtherance of Scholarly Studies: history, linguistics, customs etc.
Furtherance of Art: music, architecture, craft etc.
Furtherance of Science: and technology.
Wealth: finances or hoards of treasure.
Earthly Pleasures: wine, women, drugs etc.
Romance: true love.
Power over Others: political, religious or in underworld etc.
Fame: renown far and wide.
Rank: on social scale or in institution such as military etc.
Preservation of Status Quo: corresponds to *AD&D* neutral.
Preservation of Nature: priority for druids.
Preservation of Order: corresponds to *AD&D* lawful.
Comradeship: friendship, feasting etc.
Risk: physical or financial.
Commercial Business: set up trading caravans, run merchant ship etc.
Collecting: jewellery, antiques, weapons, paintings etc.
Religious Service: obviously priority for clerics.
Battle Glory: eg *AD&D* XP system.
Image Cultivation: adopting distinctive appearance, vehicle, style etc.
Freedom: corresponds to *AD&D* chaotic.
Chivalry: mercy, fairness etc.
Honour: duty to liege, family, friends or own dignity.
Mystical Power: finding spells, magic items etc.
Patriotism: acting in country's best interests.
Discovery: bringing new knowledge to own civilisation.
Experience Wonders: travelling through strange lands, other planes etc.
Intrigue: secret scheming and potting.
Materialism: care for horses, castle, private island etc.
Welfare of Others: corresponds to *AD&D* good.
Responsibility: to carry out task, take care of charges etc.
Expansion of Civilisation: the pioneering spirit.
Wanton Destruction: preferably for NPCs!
Cruelty: preferably for NPCs.
Persecution of Evil: priority for paladins!
Competition: relish race to complete quest etc.
Personal Feat: hunting, mountaineering etc. 'Do it because it's there'.
Creation: make magic items, design starships etc.
Self-Discipline: managing without or controlling one's behaviour.
Trickery: thwarting authority, playing practical jokes etc.

In addition experience should be awarded for the mere use of any skill a character possesses. Otherwise characters may conceivably gain no experience during a scenario. Imagine a thief who climbs a 300' cliff to enable a friend (who has *Romance* a priority) to rescue his sweetheart. The thief should be well rewarded for his outstanding climbing. He would be due further experience if *Welfare of Others* or *Comradeship* were amongst his goals.

Concentration on a specific aspect within a general aim should be well rewarded. A character who makes an effort to build up a collection of swords through the ages gets more credit than one who collects everything he finds.

The initial choices do require a little daring on the part of the player. He could select *Wealth, Battle Glory, Mystical Power* and an alignment-type goal and then carry on essentially as before. But choosing an interesting combination he may find the motive to take the initiative in taking courses of his own design rather than simply following the referee's plot-line. Players should realize that their experience points may not come directly from adventures but from, say, the way in which they utilise the money earned for a mission – perhaps to design a new ship etc.

A player may alter his series of goals by relegating one or more of them down the priority list for three months and then promoting the aim currently at the same priority level to the higher position. If a goal is relegated from fourth position then a totally new one may be chosen to replace it after 3 months.

Some character classes, such as Paladin and Samurai, require stringent adherence to certain principles and the referee might also restrict choice of goals somewhat for certain racial types [see *DMG* p16]. Determining a series of goals for NPCs of the blander sort (eg fighters) may add a little colour to encounters.

The following are examples of typical combinations for some races and professions.□

Druid
Preservation of Nature
Religious Service
Preservation of Status Quo
Rank

Paladin
Persecution of Evil
Welfare of Others
Preservation of Order
Religious Service

Ranger
Welfare of Others
Expansion of Civilisation
Self-Discipline
Persecution of Evil

Monk
Self-Discipline
Preservation of Order
Rank
Religious Service

Thief
Wealth
Personal Feat
Trickery
Risk

Assassin
Wealth
Intrigue
Fame
Image Cultivation

Barbarian
Freedom
Battle Glory
Earthly Pleasures
Honour

Magic-User
Mystical Power
Experience Wonders
Creation
Discovery

Samurai
Honour
Battle Glory
Image Cultivation
Rank

Orc/Half-Orc
Earthly Pleasures
Power over Others
Cruelty
Wealth

Cleric (lawful neutral)
Religious Service
Preservation of Order
Rank
Power over Others

Knight of Quality
Chivalry
Honour
Fame
Competition

New cabinet members pose outside No 10.

UFO'S SPOTTED IN WESTMINSTER

Space Ex 1984 Exhibition will be opening at the Central Hall Westminster from August 6th-11th. The venue is being transformed into the interior of a spaceliner! The event itself is split into four parts: Space, Science Fiction, Astronomy and UFO's. A continual film, radio and live show, special guests including Jon Pertwee, Peter Davidson and John Nathan-Turner. The whole event is a charity fund-raising venture in support of the NSPCC. The cost per day is £5 adults and £2.50 for children which may seem expensive but you are guaranteed 12 hours of continuous sight and sound entertainment. Mike Parry is the organiser and he urged me to say that only 2,000 tickets are available per day so it's safer to book now. You can reach him on 01-631 4589. See Spacers ad in this issue for further details!

He included in his package to me a rather intriguing photograph of the PM which we feature on this page.

THE NEWSBOAR

POST

Well we've survived to our second Newsboard, so we must be doing something right!

At the risk of being repetitive, we'd just like to say again that if you've got any samples or photographs of new games or figures or, for that matter, any news that might be of interest to the hobby gaming world in general, please let us know.

See you next month,

Jerry and Jon.

CARL

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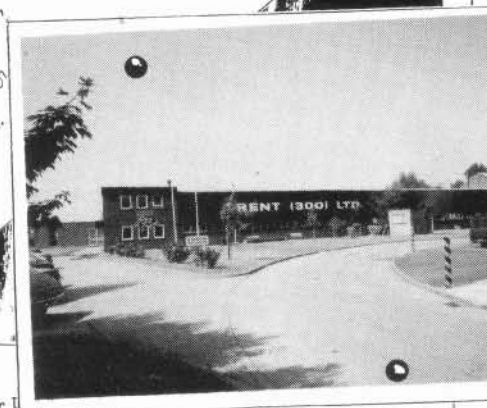

******* NEXT ISSUE *******
CASTLE OF LOST SOULS IV
NAME OF THE GAME PART4
THE UNQUIET GRAVE –
Undead in RuneQuest
MAN AND BEAST –
Animal Cults in D&D
SPIDERBITE – Low Level
Scenario for Basic D&D/AD&D

Dear [illegible],

The summer looks like a really busy time for us this year! We're working on *Citadel Compendium 2*, *Realm of Chaos* for *Warhammer* and our new RPG *Rogue Trader*; with luck they should all be available in early July.

To coincide with the release of *Golden Heroes* by *GW* we're preparing two boxed sets of *Superhero* figures – one of goodies and one of baddies. The *Lone Wolf* books are coming out in June and *Citadel* will be launching a range of figures based on the stories.

In our spare time we're moving to our 'plush' new HQ in Eastwood, Notts. I've enclosed a photo so that you'll be suitably jealous!

Yours sincerely,

Bryan Ansell

Citadel Miniatures.

PS I bet *GW* aren't bringing out as much as we are during June/July?!

Holmes,

Our clients Sleuth Publications have just brought out new cases for our Baker Street Irregulars to solve. East End Adventures continues the pursuit of nefarious criminals and unsolved mysteries in this fascinating detective game. I fear our current number of Irregulars will be hard pressed to solve the cases and recommend that new members should be drafted into the team. The basic kit to start up is all in Consulting Detective (£19.95). Suitable for groups or fearless individuals alike! Irregulars may also like to try their hands at the Mansion Murders, investigating strange and luxurious houses.

Toodle Pip, old chap! Duty calls, what! It's the price of being a Consulting Detective.

Watson.

Kevin Cropper's *KJC Games* of Lancashire, UK has announced that an agreement has been signed granting *Adventures By Mail* of New York, USA the official licence to moderate *KJC Game's Crasimoff's World* play-by-mail game in North America. *Adventures By Mail* was chosen because of their outstanding reputation for game design, moderation and service. *Adventures By Mail* will be creating their own rulebook and a new map. The expected startup date for the North American version of *Crasimoff's World* is August 1; enquiries should be made through them.

Dear Citadel,

Thanks for the recent letter, as you say we'll have to pull out all the stops to keep up with your production schedule – but I think we're up to it! For example we will be bringing out *Golden Heroes*, *Dungeon Planner II* and the UK edition of *COC* in June, and we've got lots of games and play aids in the pipeline, we should be able to be more specific by next month. However, we can now announce that we are to print *FASA's Star Trek* RPG and will be importing all the supplements.

Golden Heroes looks like it's going to be a really good RPG; all problems with the original version have been ironed out and the artwork is very good.

Dungeon Planner II looks like it will be even more useful than *DP I*; it's a village on the edge of the marshes. The source material covers the adjoining lands and is geared to set a campaign in the area.

We've now got the exclusive rights for *Steve Jackson Games*, *Iron Crown* and *Columbia Games* (*Harn* etc) so it's been a pretty busy time here! *Iron Crown* have brought out a Middle Earth RPG and are releasing this year two more boardgames; *Lonely Mountain* (from *The Hobbit*) and *Battle of the Five Armies* – if they're as good as *Fellowship of the Ring* they'll be pretty popular!

That's just about it then. We look forward to your next letter,

Yours,

Games Workshop Ltd.

SUMMER CAMPAIGNS

The next two months will see the release of four new wargames, *TSR/SPI* herald the re-emergence of: *Air War* THE classic modern air combat game. *Wellington's Victory*, not just another Waterloo wargame but a real classic; *A Gleam of Bayonets* covers the battle of Antienam; and *Battle Over Britain* depicting the air war over southern England in 1940. This series of games proves *TSR*'s commitment to the wargamers, the only basic problem with them is the price; they will retail at the not inconsiderable sum of £24.95.

While on the subject of high prices *GDW* have at last released the much promised *Fire in the East*, the revised version of *Drang Nach Osten*; it will be available in the UK by July, the price . . . £59.95!!!!!

PS. We did titter somewhat the the *Battle Over Britain* review in *Imagine No 14* in which it states 'it is good as a solitaire'. Having played the game we can report that it uses both hidden deployment and movement – therefore we would not recommend that you play it solo – it is, in fact, impossible!

CLASSIFIED

All classified ads must be prepaid at the rate of 10p per word, display ads £3.00 per scc. Please send copy and payment to White Dwarf, *27-29 Sunbeam Rd, Park Royal, London NW10, making cheques/ POs payable to* Games Workshop Ltd.

For Sale
Cloaks: Adventurers for the use of (£8.00). State colour preferred. Semi-circular with hood to hide you better. Also full costume service to order. *Roger Price Services*, 67 Highfield Road, Coventry.

Character Generator
RQ character creation programme for the *Spectrum*. Send £4 to: Romsoft, 6 Erroll Road, Romford RM1 3DJ.

For Sale
£200+ role-playing games + magazines. SAE for lists to: MPL, 19 Ditton Court Road, Westcliff-on-Sea, Essex.

For Sale
White Dwarf (1-53), *Beholders* (1-25) plus lots of SF/F RPG stuff and boxed games. Undergrad needs the cash. SAE for details to: Mike Barrows, Eliot College, UKC, Kent.

Foresters
A new *AD&D* character class. For details, including spells, send £1 and SSAE to: Richard Mallett, 8 Essex Road, Stevenage, Herts.

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For Sale
Much *AD&D, Traveller* material. Phone: Halifax 0422 52809.

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SPS
SPS offers you a large range of (un)painted fantasy figures, 18 armies, siege equipment, diorama, pieces, etc, at competitive prices. Send 50p for illustrated catalogue/ painted sample to: 113 Chester Road, Macclesfield.

For Sale
WD1-16, 18-36. Offers? Ring Graham Buckell: 01-353 2000 x2437 (day).

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AD&D books and modules, *RuneQuest* rulebook, *Champions* and others. For prices, tel: Rugby 61785.

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For Sale
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HELP!

Clubs, contacts and events can be advertised once at no charge up to a maximum of 40 words. Further insertions at the rate of 5p per word.

Wanted
Any secondhand *AD&D* modules, especially *D1-2, D3, I3-5, S3* and *WG4*. Good prices paid – good condition only! Also, anyone in the Anglesey area wishing to play *AD&D* will be welcome. All enquiries, tel: Moelfe 595.

RPG Avon
14-yr old GM/player seeks club/ players/GM in the Avon area. Plays *AD&D, Traveller, RuneQuest, Call of Cthulhu, T&T, Boot Hill* – willing to try others. Also interested in a postal game. Ring Nick on Bristol 642177.

North London
Couple, 28-50, wanted for regular *AD&D* games. Small group, beginners or experienced players welcome. Please ring: 01-450 4395.

Please Help!
I want *WD23, 26, 40-42* and *44-47*, and am very willing to pay! Also any *RQ* add-ons – *Cults of Prax/ Terror*, etc. Contact: Mark Overend, 55 Sandford Grove Road, Nether Edge, Sheffield. Tel: (0742) 587505.

Missing Link
White Dwarf 12 needed – willing to pay any reasonable price! Phone Jon Sutherland on 01-965 3713.

Telford/Shifnal area
Role-player (aged 18) seeks other role-players in Shifnal/Telford area. Plays most things especially *Car Wars, DragonQuest, MSPE* and *Aftermath*. Will play *AD&D* if forced. Ring Stuart on: (0952) 460 167.

Wanted
Heritage Middle Earth figures painted/unpainted. Send details to: A Dynarowski, 14 New Street, Chasetown, Walsall, Staffs WS7 8XY.

Strike Out!
Young *Striker* player in Chelmsford area wishes to contact other players. Willing to learn other games. If interested, write to: Iain Bruce, 5 New England Close, Bicknacre, Essex, or phone: (0245) 4003 between 6-7pm Mon-Fri.

Announcement!
Menthor the Wanderer pulps Kazor Darkfied again!

Prog problem
Wanted – progs 1-200 of *2000AD*. Send prices to: Iain Harrison, 21 Evelyn Ave, Ruislip, Middx HA4 8AR.

AD&D Lincoln
Any (hopefully fairly experienced) *AD&D/RuneQuest* player in the Heighington area wishing to join an existing club which meets at weekends (ages 10-13) write to: S Robinson, 7 Carlton Mews, Heighington, Lincoln.

Worksop Warriors
Wargames, *AD&D, Call of Cthulhu, Warhammer* and others. Meet at the Unicorn public house. Bridge Street on Wednesdays at 6.30pm to 10.00pm (separate room, no age restriction). Further info' contact: Dave Benjafield on Worksop 480482.

D&D Club
Ages 12-16, Oxted/Redhill area. Phone Jane on: Oxted 5611.

Arcanacon II
August 23-26, 1984. Role-playing and boardgames con. *AD&D*, free-form *Traveller, RuneQuest*, plus many minor RPG tournaments. To be held at University High School, Parkville, Melbourne, Australia. Contact: Arcanacon, c/o 105 Cardigan St, Carlton 3053, Australia.

Desperate
Have *T&T* (boxed), *Starfrontiers* (boxed), *CW* for *PHB* and *DMG*, all in fab condition, so must books be. Books sent within two weeks get CW exp 2 free! To: B Wingfield, Foley House, Old Swinford Hosp, Stourbridge, West Midlands.

AD&D London NW6
New campaign requires adult experienced players. Contact: Philip, at home on 01-328 7791.

St Albans
FRPG novice (25, male), recently moved into area, seeks fellow players/DMs. Interested in most systems but esp *RQ*. Please contact Kevin Yeldman, 20 Woodstock Road South, St Albans, Herts. Tel: 62558.

Wanted
Dragon Nos *61, 51* and any before *46*, also *White Dwarf* numbers *1-29, 33* and *35*. Willing to buy separately. Write to Samantha Hayman, 17 Waterslap, Fenwick, Ayrshire KA3 6AJ with prices, or phone: 056-06 429.

New in York
DM/player (aged 15) moving to York and looking for fellow RPG fans – *DragonQuest, AD&D, Traveller, RQ, GW* and *Bushido*. Contact: Mike, Brecon 9331 or write to 6 Lewis Pugh Ave, Dering Lines, Brecon, Powys.

RQ in Merseyside
15-yr old *RuneQuest* player seeks club or players in local area. Willing to learn other FRP games. Write to: Robert Yates, 5 St James Drive, Bootle, Merseyside L20 4EL.

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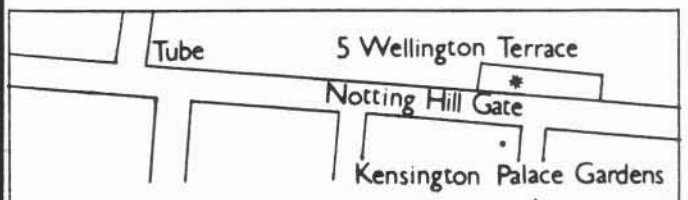

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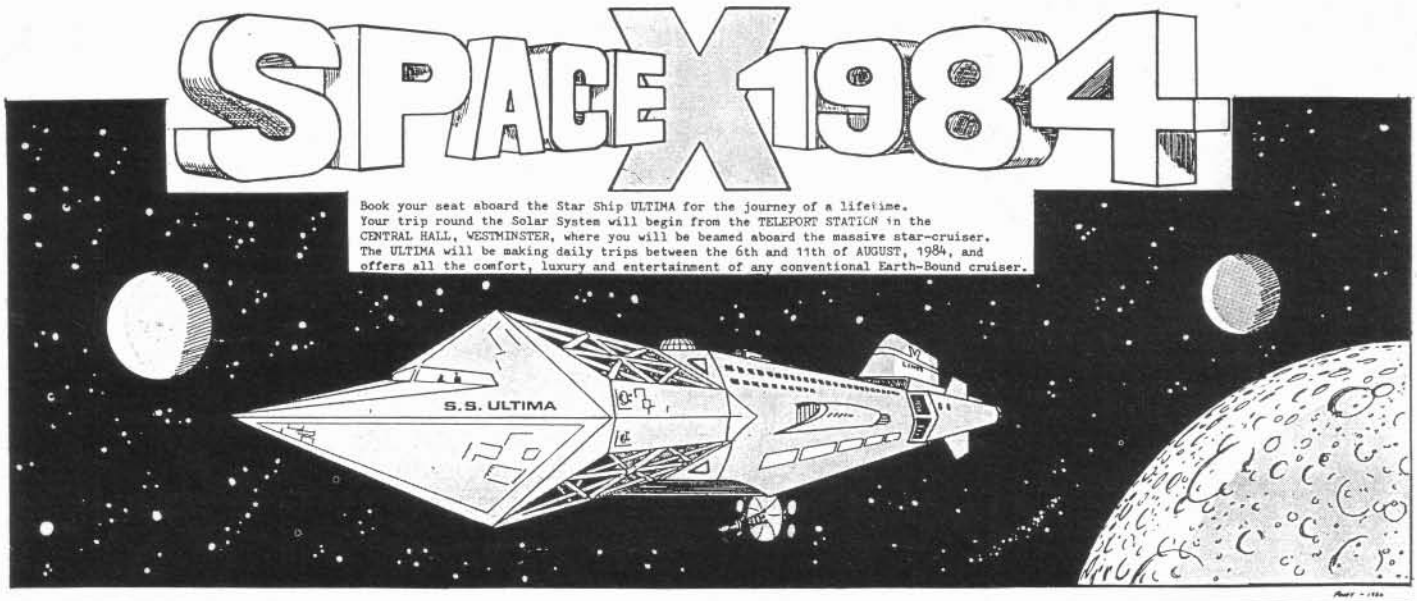

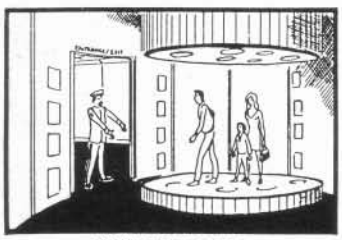

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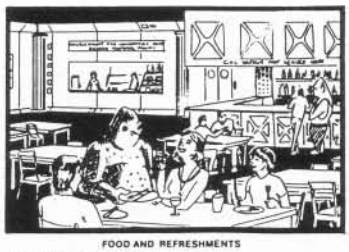

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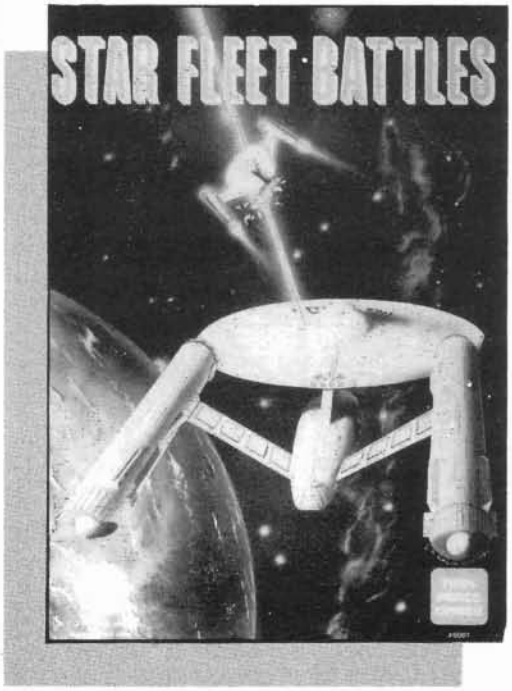

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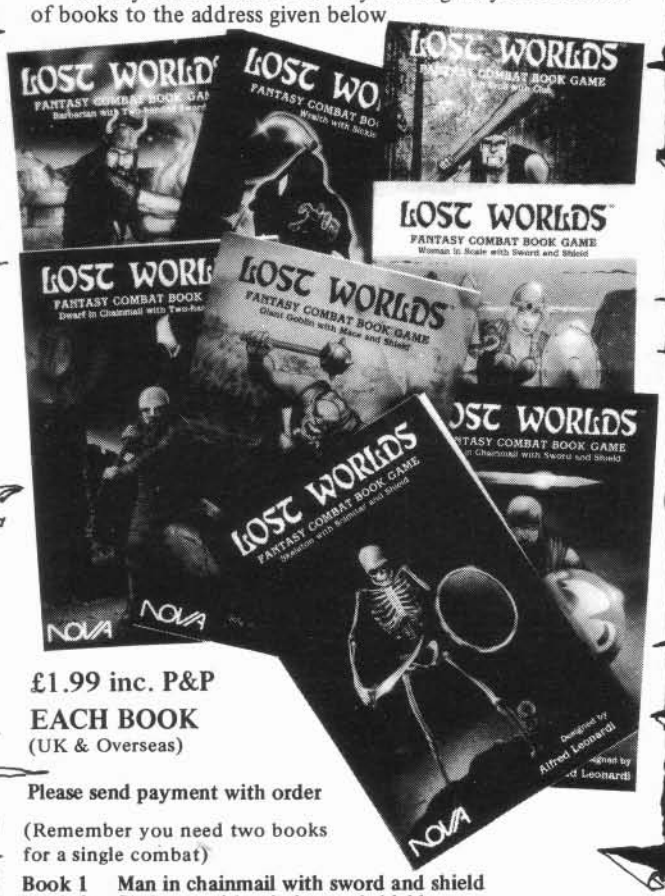

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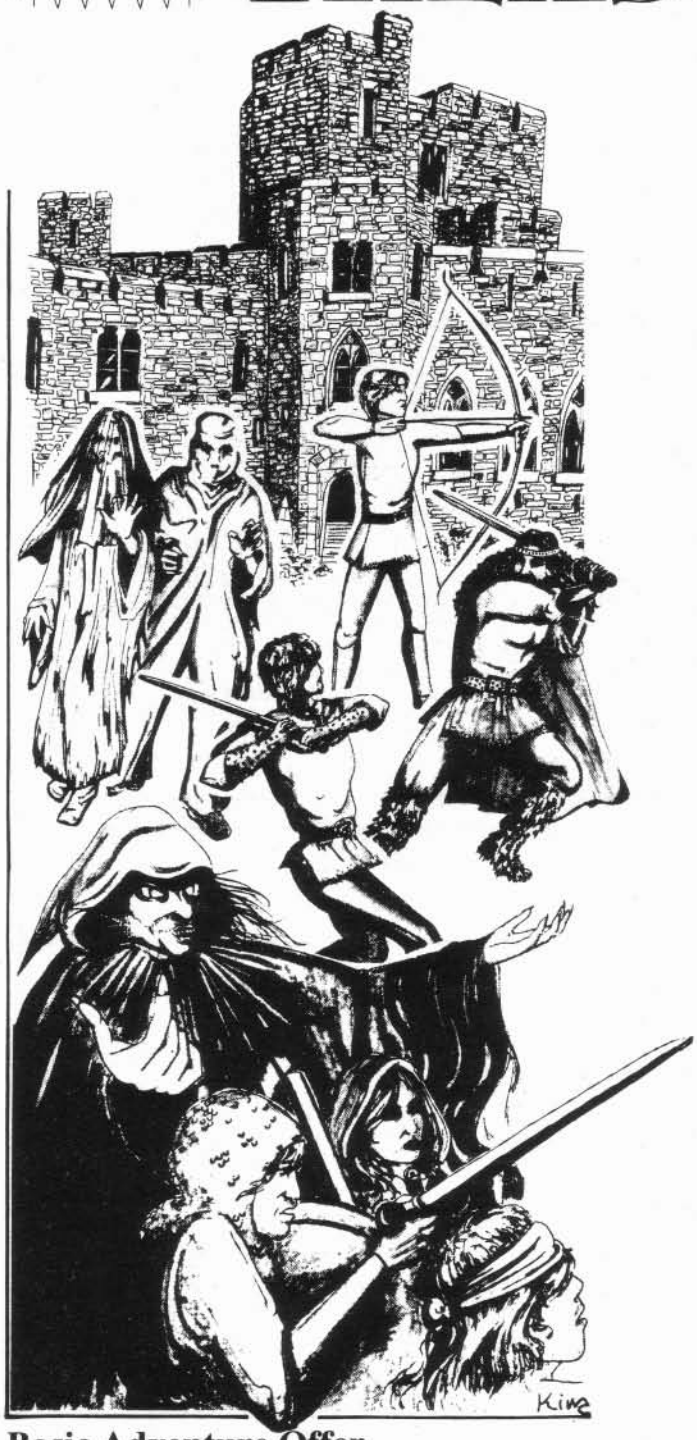

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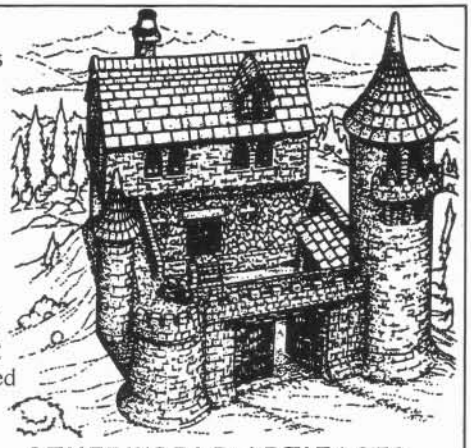

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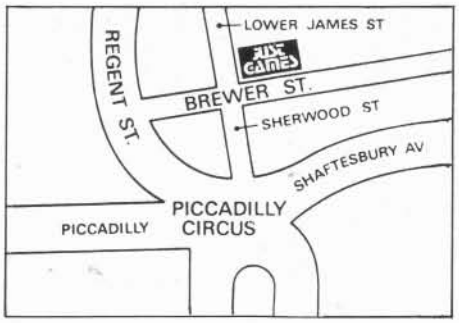

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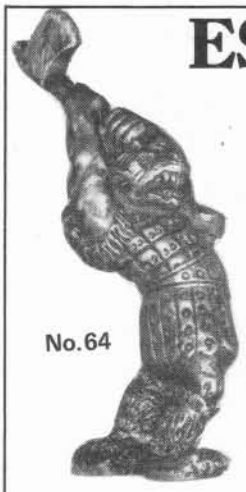

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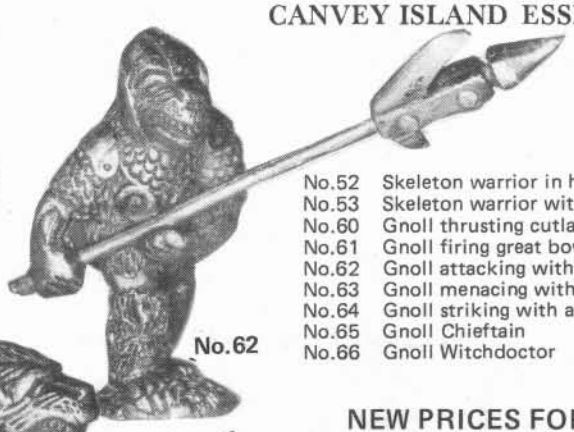

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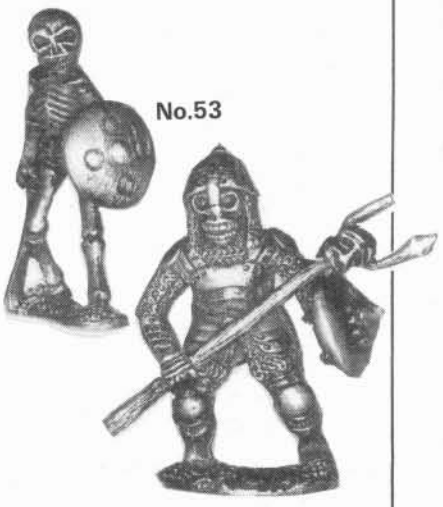

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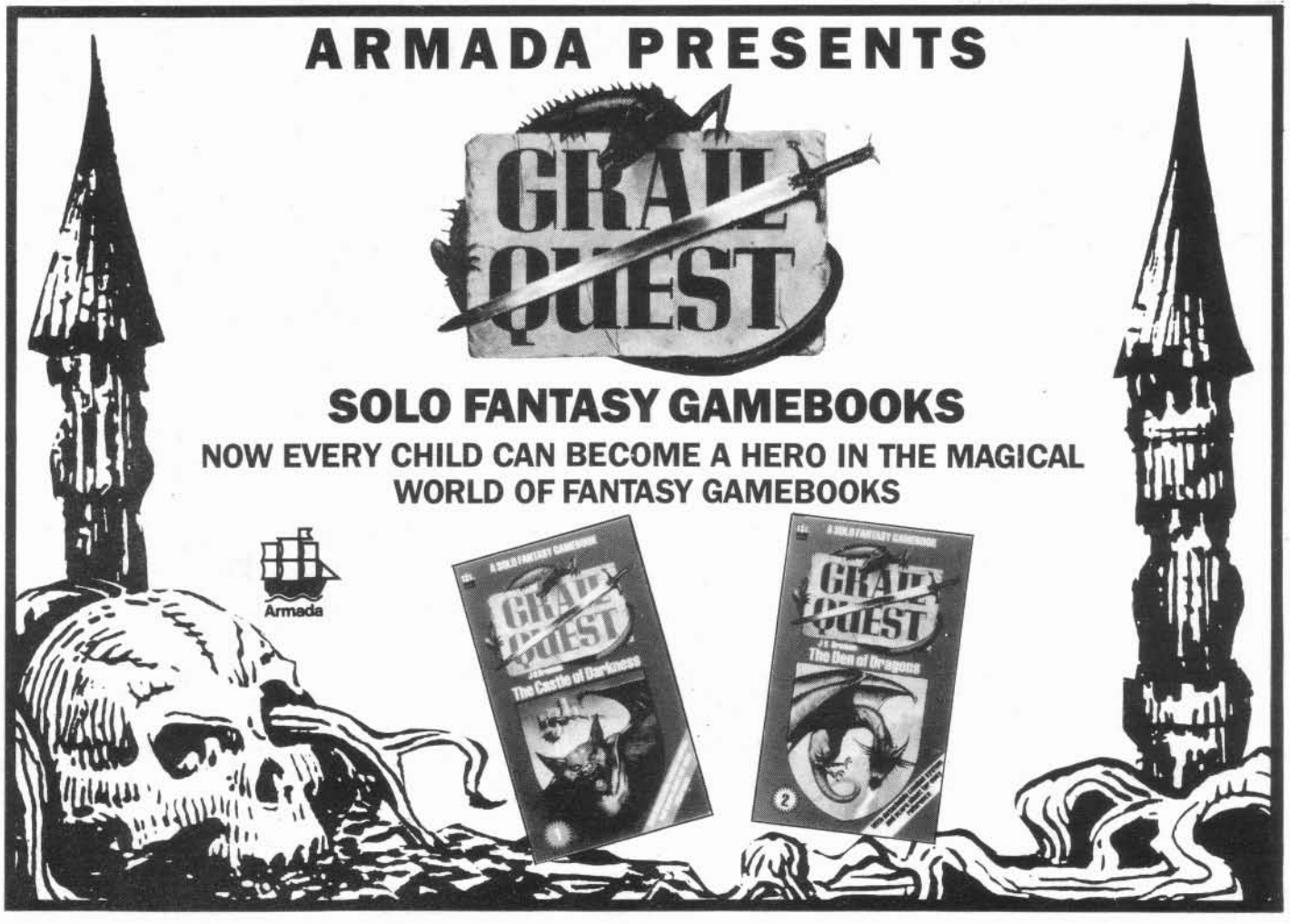

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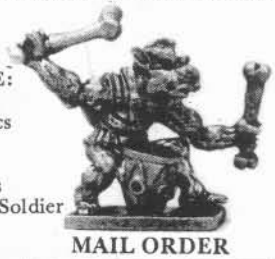

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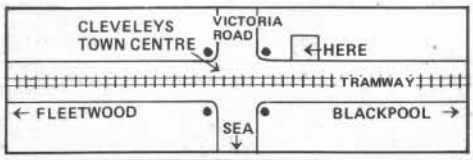

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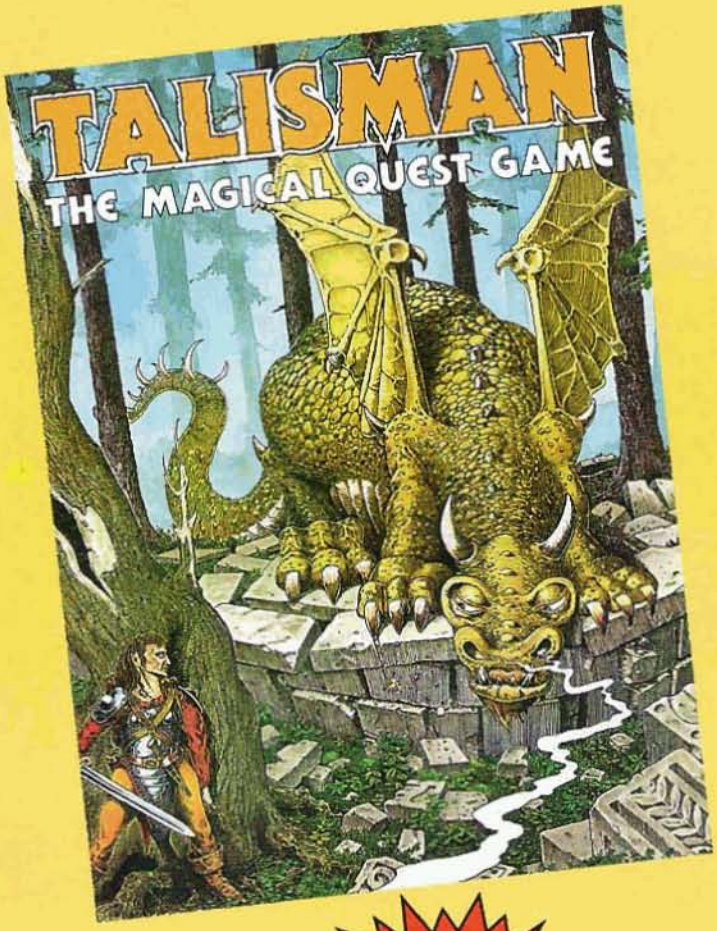

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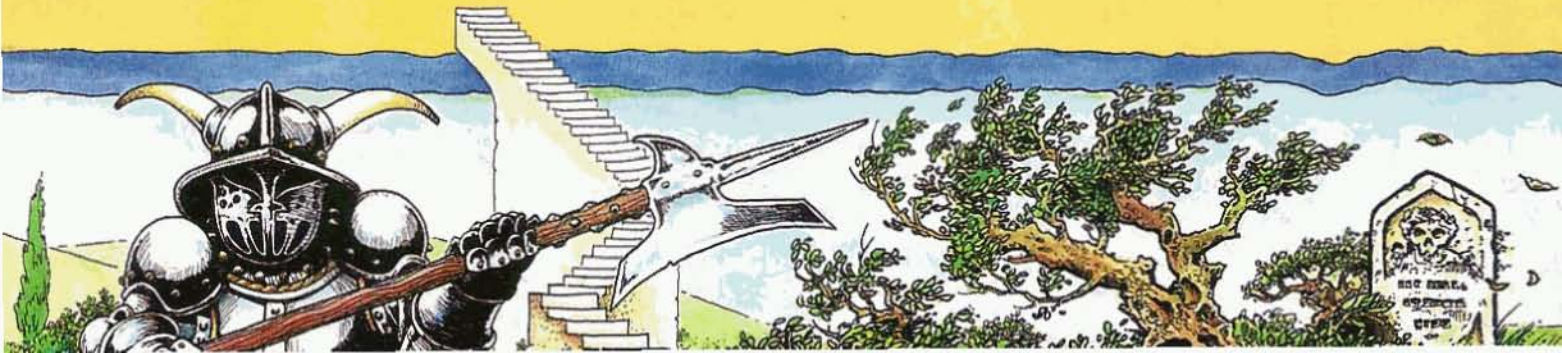

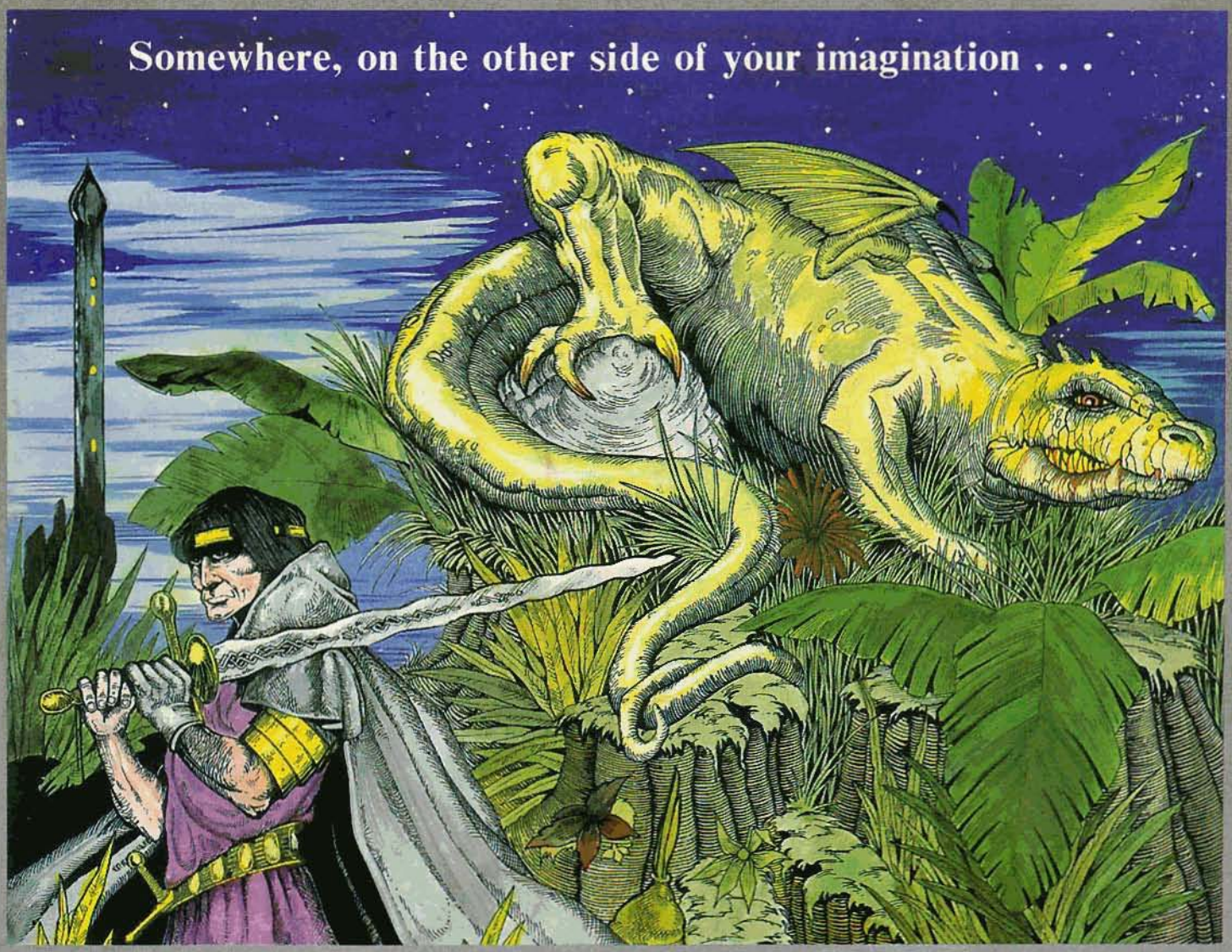

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